



THE NEW YORK



# DRAMATIC MIRROR

VOL. LXIII., NO. 1631

NEW YORK, SATURDAY, MARCH 26, 1910.

PRICE, TEN CENTS.



CHARLOTTE WALKER

# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879)

The Organ of the American Theatrical Profession

PUBLISHED BY  
THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President

LYMAN O. FISKE, Secretary and Treasurer

101 West Forty-Second Street, New York  
Chicago Office, 40 Grand Opera House Building  
Otis L. Colburn, Representative

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The Editor cannot undertake to return unsolicited manuscript. Manuscripts should be made by cheque, post-office or express order, or registered letter, payable to The Dramatic Mirror Company.

Registered cable address, "Drammirror."

## ADVERTISEMENTS.

Five cents on agents line. Quarter-Page, \$35; Half-Page, \$70; One Page, \$125.

Special cards, 15 cents on agents line, single insertion.

For the smallest card taken.

Notices (marked "N" or "S"), 50 cents a line.

"N" positions and black electrotypes subject to extra charge.

Letters close at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

## SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1.50. Payable in advance. Single copies, 10 cents. Canadian subscribers, \$5.50 per annum. All other foreign countries \$5.50, postage prepaid.

The Dramatic Mirror is sold in London at Post-Hall American Bookshop, Carlton St., Regent St., and Bow's Agency, 17 Green St., Charing Cross Road, W. C.

In Paris at Brion's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Entered at its Post Office at New York as Second-Class Matter.

Published every Tuesday in New York.

NEW YORK, ..... MARCH 26, 1910

A PHILADELPHIA writer on the theatre complains of the "star" system. Yet in effect there would be stars in any event.

HENRY ARTHUR JONES has been denouncing the stage as "but legs and tomfoolery." But this is unjust even to HENRY ARTHUR JONES.

ONE by one the old-school actors are passing from view. But the new-school actors, like their system, will grow old and so be called by new generations with new methods.

THE unprecedented influx of young persons to the stage as a vocation affords a larger opportunity, from mere numbers, to discover possible genius. But what is to become of the greater number who will not show common aptitudes?

CHINESE students in the University of Philadelphia the other evening appeared in a farce entitled When the East and the West Meet, written by Chinese undergraduates, who in it satirize American boarding houses. This is, indeed, a wonderful era.

AN Italian tenor was reproached by the press for the lack of warmth shown by him in love episodes with the prima donna. At last, in desperation, he informed the critics that the prima donna had absolutely forbidden him to embrace her. Such artistic reticence on both sides is hardly credible as to Latin. It would seem that the Sicilian players, whose dramatic violences were noted in New York and again are stirring London, have come forward in the nick of time to show the need of a more artistic average for Italian dramatic art.

A FRENCH litterateur has written a volume on the melodrama theatres of Paris. The playhouses of the Boulevard du Temple during the last century presented no other dramas but those wherein the action passed amid daggers, poison, rapers, pistols and blunderbusses, and this district of fire and blood had justly acquired the title of "the Boulevard of Crime." Paris still has its melodrama theatres and its melodrama, and delights in the mimic terrors thereof. But in Paris melodrama has remained true to its generic powers. Here it has languished, among other reasons, because impossible vulgarities were imposed upon it.

## THE OLDYST THEATRE IN THE WORLD.

THE famous palace of King Minos in Crete includes in the labyrinthian plan of its courts, galleries and chambers a venerable and highly significant art spot—the oldest theatre in the world.

If the discoverer of the extensive ground plans is correct in his hypothesis, this important monument in the history of the theatre is situated a little to one side of the main entrance and forms an almost quadrilateral space, flanked by two wide staircases.

Father HOMER alluded to this theatre in his works, in describing among the pictured curiosities on the shield of ACHILLES a *choros* which DADALOS dedicated to ARIADNE.

The remains of such a structure, with its terraces of seats and the intervening plastered space, have been revealed in a significant light by recent excavations. The small stage room, of but 100 square meters, and the inconsiderable number of seats, whose number may have been increased by the wooden corridors in the rear of the steps, is explained by the fact that this ancient playhouse was erected not for the people of a populous city, but for the private amusement of the king.

The place reserved for royalty was probably a loge whose foundation is visible in a wedge-shaped piece of masonry which extended into the angle of both staircases. The courtiers had their places on the steps and in the corridor, but the commons had to stand on the other side of the still distinguishable barrier, or had to view the play from whatever point of observation that was available.

Thus the most ancient European ruler—from whom possibly emanated the name of the continent of Europe, for EUROPA was the name of MINOS' daughter—possessed the first permanent theatre, beside his illuminated rooms, his frescoes, his conduits for water and oil, and his altars and chapels. And the plays that were represented here are the oldest examples of a development of centuries, out of which grew the tragedies and comedies of the Greeks.

The divinity to whom these performances were dedicated antedated DIONYSIUS, the wine god—the most holy, golden-haired ARIADNE, the APHRODITE AMATHUSIA, worshipped in Crete and having her tomb in Cyprus, as HOMER tells us.

The ancient Cretan theatre represents a civilization at least four centuries older than that covered by the Homeric poems. But the dances of this earliest stage probably did not materially differ from those of which HOMER sang: "Ardent youths, yonder, and shepherd maidens danced, holding each other by the wrists. Delicate veils wore the maidens; colored chitons, handsomely woven and dully shining with oil, covered the boys. The first came wreathed in flowers, the second bore golden swords suspended from silver rings. Thus they circled on twinkling feet, lightly as the skilled hand of the potter turns the plate to assure himself that it revolves; they ran, again in pairs, one side against the other. All about, the people thronged in masses, deeply rejoiced, watching the eager groups; in between an inspired singer struck the harp and two clowns sprang into their midst and turned as he burst into song."

The only feature that was probably absent in these ancient terpsichorean pageants in Crete was the clown interlude. Mimetic representations were probably in vogue in these entertainments, as they are later on brought into connection with the worship of APOLLO, which in turn bears the closest relationship with the veneration of ARIADNE in Crete.

Thus the ancient festival plays on the ancient Cretan stage in honor of ARIADNE, whose myths are intimately related with those of APOLLO and DIONYSIUS, lead in a straight line of development to the Greek drama.

A NEW YORK newspaper in one breath says that an operatic trust has been formed to scale down the salaries of the great singers, and in the next breath announces that HAMMERSTEIN stands out to enlarge his artistic forces in the event. Time will tell what is to happen. But if the opera singers were to pool their earnings on the one hand and the impresarios their net receipts on the other hand, is there any doubt as to which party would show the larger sum?

## PERSONAL



Photo White, N. Y.

REED.—In the cast of Seven Days, at the Astor Theatre, is Florence Reed, daughter of the late Roland Reed. One of the most commendable points about Miss Reed is that she is not advertising herself as the daughter of her father, but is relying for recognition on her own merits. The fact that she is highly praised by all who see her is a sufficient testimony to her ability. "Who is this Florence Reed?" a woman was heard to inquire the other night as she was leaving the Astor Theatre. "I don't know anything about her, except that she was first heard of last season as leading lady for E. H. Sothern" was the reply. Florence Reed made her stage debut in vaudeville with a George M. Cohan monologue nine years ago. With the exception of one season as leading woman for May Irwin in The Widow Jones and Madge Smith, Attorney, her subsequent appearances, till her association with Mr. Sothern, were with stock companies in New York, Providence, Worcester and Chicago. In Seven Days Miss Reed is one of the bevy of clever young players who promise much for the future.

WARE.—One of the "Don'ts" which Helen Ware emphasized in her address last Tuesday afternoon before the graduating class of the Empire Dramatic School was "Don't get discouraged." A very good bit of advice, it must be admitted, but how hard to follow! In the theatrical profession it would seem almost an impossibility to retain a cheerful disposition in the face of repeated disappointments. Helen Ware's career, however, proves conclusively that discouragement can be avoided. In spite of the obstacles of lack of money and influence Miss Ware, by sheer grit and hard study, worked her way from a "super" in Maude Adams Little Minister company to the position of leading woman in The Third Degree, with the prospect of starring in a new play next season. William C. De Mille, as his parting advice to the young players, said, "The best advice I could give you is do as Miss Ware has done"—a deserved tribute to her accomplishments.

YEAMANS.—In spite of her seventy-five years, Mrs. Annie Yeamans is making preparations for her next season. Charles Dillingham has announced the incorporation in his musical production, The Echo, in which Richard Carle is to star, of a part written especially for Mrs. Yeamans. As long ago as 1872 Mrs. Yeamans made her reputation in the Harrigan and Hart series of Irish farces, playing eccentric roles. Of late years she has been playing old lady roles in musical comedies. As Sarah Otis in The Hurdy-Gurdy Girl her nightly appearances were greeted with applause usually reserved for a star. Her success in The Candy Shop is too recent to have been forgotten. One of the pleasures of next season will be to watch Mrs. Yeamans' work in The Echo.

KOLKER.—With the addition of J. Henry Kolker to the New Theatre company, this organization has secured another excellent player. He will appear as Leontes in the coming production of A Winter's Tale. Mr. Kolker's training has included apprenticeship in nearly all the Shakespearean and other classic plays, his Guiderius in Margaret Mather's production of Cymbeline at Wallack's Theatre years ago being a pleasing memory. After a thorough legitimate experience with Robert Downing, James O'Neill and Margaret Mather, Mr. Kolker took up stock work for several years, during which he appeared with notable success in Syracuse, Buffalo, Rochester and Kansas City. Thereafter he appeared in support of Mary Manning, Ada Rehan, Amelia Bingham, Bertha Kalich and Margaret Anglin. His early training in a series of stock productions, which ran the gamut of the drama, has made him a particularly versatile player. Mr. Kolker will undoubtedly take the roles played by Mathison Lang, who recently returned in London.



# The Usher



Preston Gibson's Washington friends, instead of leaving well enough alone, are foolishly rushing into print with accusations of literary plagiarism against the late Clyde Fitch, Alexandre Bisson, George Ade and numerous others, because the deadly parallel was drawn on the young millionaire playwright in connection with his drama, *The Turning Point*.

Mr. Gibson was accused by a New Haven newspaper of having transplanted sundry sparkling epigrams from two plays of Oscar Wilde to his own play, *The Turning Point*. The case was pretty well proven, though the majority of the New York critics were disposed to let it pass as unconscious assimilation. The play was well received and the matter was almost forgotten. Such things create no more than a ripple on the surface of events in the great city of New York.

Now the attempt is made to belittle Mr. Gibson's offense and to prove that the vital scene in *The City* is copied from Hall Caine's *A Son of Hagar*, and that the author of *Madame X* is similarly indebted to this source for the greatest scenes in that play. Other writers are likewise accused of plagiarism, in order to set up something to justify Mr. Preston's proceedings.

The defense is not well made, for if Bisson stole the court scene, "with the woman in the dock," etc., from Hall Caine's *A Son of Hagar*, Mr. Caine must have appropriated it from Article 47.

There is a wide latitude in the use of situations and plots, even incidents and episodes, by one playwright borrowing from another, for it is a widespread belief that only thirty-seven situations are possible in the permutations of life as pictured on the stage. Alexandre Dumas openly admitted that he took his material wherever he found it. W. S. Gilbert writes: "It has been generally held, I believe, that if a dramatist uses the mere outline of an existing story for dramatic purposes he is at liberty to describe his play as original."

But it is one thing to work over an old situation and quite another to take phrases peculiar for their brilliancy out of the mouths of characters in the plays of an author, who is a living force, and putting them in the mouths of characters in another play following after, with the plain purpose of creating an impression of peculiar brilliancy for the second author. It is one thing to copy a well-dressed man's style of clothes and another to steal his diamond pin and wearing it in one's cravat.

Had Mr. Gibson dug his epigrams out of obsolete almanacs or old files of newspapers he would have had a strong case in the plea that he was putting to good use something that would else be lost and useful to nobody.

But Oscar Wilde, the author, liveth, and his plays are by no means obsolete, and to pilfer his very expressions does not quite come under the same category as ordinary literary assimilations.

Sir Charles Wyndham, E. H. Sothern, Sam Sothern and Julia Marlowe visited the Edwin Forrest Home at Springbrook last week.

They arrived in a large automobile. As they alighted at the front door, completely enveloped in great fur coats and caps, they looked like a quartette of distinguished Russians, especially Miss Marlowe, who, in a costly sable wrap extending from chin to instep, with close-fitting headgear that concealed all of her face save her eyes and nose, suggested a Russian princess of high degree.

The party called to see Mrs. Ethel Greaves and Sydney Cowell, natives, like themselves, of the "Tight Little Island," and former professional amou-

clates. They were delighted to find their country women so comfortably domiciled and tenderly cared for in the beautiful home founded by the great American tragedian.

Sir Charles invited Mrs. Greaves and Miss Cowell to luncheon at the St. James, Philadelphia, and later to a matinee of *The Mollusc*, at the Broad Street Theatre.

E. H. Sothern, who also called on Mrs. Charles Bishop, the new member of the home, left an invitation for the old players for the *As You Like It* matinee at the Lyric Theatre.

On the birthday anniversary of Edwin Forrest, March 9, 1910, Fitts W. Winter, of Gloucester, Mass., donated to the library of the Edwin Forrest Home a handsomely bound set of Shakespeare's works in four volumes, profusely illustrated with character portraits of famous stars of the past—native and foreign. At the same time, Mary E. Winter made a most interesting gift to the Home people, a beautiful Russia leather album filled with large photographs of noted modern players, with many of whom the residents of the Home had been professionally associated in the past.

This is the second time that Mr. Winter has contributed to the Home library.

A new version of how the late Neil Burgess came to take up the impersonation of eccentric elderly females has been revealed in Boston, and appears to be pretty well authenticated. T. F. Glancy writes *THE MIRROR* that the facts are as here set forth:

According to this story, Burgess had been playing the Cool Burgess act in variety theatres until the public refused to enthuse over it longer, when in 1872 he was at the Merrimac Varieties, Manchester, Mass., run by Mr. Glancy and approaching the end of an engagement which had only three more days to run. The management was in a dilemma as to what to put on for those three days. Henry Blanchard, playing high-grade female characters in a vaudeville act, suggested that the manager present Baranaby Bibba, a playlet requiring four characters, two of which were women.

When Mr. Glancy sent for Burgess and informed him that he was cast for one of the women, who would have to wear corkstrew curls and pose as a garrulous, inquisitive old maid, the comedian demurred. Fortunately for Burgess, he was in no position to decline the offer, being sadly in need of money, and after some persuasion overcame his repugnance. Mr. Glancy went up to his own house and requisitioned some women's clothes, while Blanchard improvised a wig with corkstrew curls. The farce was put on with Blanchard, an actor named Thorpe, Mr. Glancy and Burgess.

The success of Baranaby Bibba was instantaneous. The result was that Burgess did not leave Manchester the following Saturday, but remained three weeks longer, and after the close of his engagement there played the sketch in every variety theatre in New England.

It is said that the comedian never liked to refer to his Manchester days on account of the hard luck that attached to him for a long time around that period, and purposely avoided giving Manchester the credit of his debut as a female impersonator.

What a change has come over Oberammergau!

It is now "officially announced"—the authority being the Passion Play Committee—that as "a special concession to Americans" motor cars will be permitted in the village territory, an ordinance of Oberammergau against the use of power cars being rescinded for the period of the Passion Play.

In order to properly care for the automobilists who visit Oberammergau, the Passion Play Committee is building a fireproof garage to accommodate two hundred cars and their attendants. And contracts have been made with a leading firm to keep the roads free from dust by the use of oil or some other binding material.

More than that, visitors will have a variety of means by which they may visit the scene of the Passion Play. Already arrangements have been made for a dirigible balloon to make daily trips between Munich and Oberammergau, while those who do not care for the balloon route may go by automobile, train and trolley, train and stage coach, or may drive there from Munich, a distance of forty-three miles.

Truly this event, founded on religious fervor and intended as an expression of devout conscience, is taking on the aspects of a commercial proposition.

Yet those who witness the play undoubtedly will be the better for the experience.

WALKER WHITESIDE.



Walker Whiteside, who is now on tour in Israel Zangwill's play, *The Melting Pot*, first gained recognition in classic roles. It was in 1903 that Mr. Whiteside made his New York debut, appearing at the Union Square Theatre as Hamlet and later as Richelieu. Until 1909 his repertoire consisted entirely of classic drama, and until 1907, when he signed a five years' contract with Liebler and Company, he appeared under his own management. In Mr. Zangwill's vital play, in which an assimilation of all races is prophesied as the coming American race, Mr. Whiteside is a most convincing, idealistic Jewish boy. His David Quixano is the interpretation of a scholarly actor.

## NEW LIGHTS ON RACHEL.

An interesting contribution to the life's story of the great Rachel, by Mile. Valentine Thompson, will shortly make its appearance in Paris. It is entitled "*La Vie Sentimentale de Rachel*." The author has made liberal use of the correspondence of her grandparents, the Cremieux, with Rachel. Obviously she has done so with extraordinary discretion.

The Cremieux were the protectors of the young tragedienne when, at fifteen, she began her theatrical career. Rachel formed a close friendship for Madame Cremieux, who was called upon to give the itinerant peddler's daughter every requisite counsel to smooth her way in Parisian society. In the correspondence are drafts and sketches of letters to literary men and crown ministers.

Rachel at that time was not well grounded in the French language. Jules Janin, the reigning dramatic critic, had deeply offended her in an account of his first interview with her, published in the *Debat*. Rachel had played at the Gymnase without attracting attention. After her triumph at the Théâtre Français she said to the famous critic:

"Vous ne me reconnaissez pas, monsieur. C'est moi que j'étais-tu au Gymnase, l'an passé."

With an intentional slip, Jules Janin replied: "Je l'avions."

The publication of the anecdote did not injure the ambitious artist, either in her artistic or her social career. In her snug home in the Rue Tridon gathered Walewski, the two Dumas, Musset, and the whole literary generation of 1848.

Her reckless life cost her the friendship of her old patroness. When Rachel sought a reconciliation, Madame Cremieux wrote her a severe letter of rebuff.

The correspondence also includes some passionate letters to the good provincial B., who, regardless of Rachel's two children, was anxious to marry her; also letters relating to her liaison with Ponsard.

## THE FIRST ELEPHANT IN AMERICA.

The statement that the first elephant was brought to America in 1821 by Hackatiah Bailey having been made, a present resident of Brooklyn, formerly of Salem, Mass., comes forward with another story.

It appears that one Jacob Crowinshield, one of five brothers who were masters of vessels sailing from Salem, brought home from India in 1796 "the first live elephant ever seen in America."

It is added that the Historical Collection of the Essex Institute of Salem contains the privately printed diary of the Rev. Dr. William Bentley, in which, under date of August 30, 1797, that worthy divine describes with great care an elephant which he saw on exhibition that day at Salem Market House. The good doctor was much impressed by seeing the beast drink a bottle of grog, first removing the cork with his trunk.



# The Matinee Girl

THE East has yet to know a dark-eyed young woman, with a bright, glancing smile and behind her full brows an active brain. In the West and South they know her well and predict that dramatically we shall yet know and exceedingly admire her.

She is the young woman who said to an inquirer in Los Angeles, "Oh, Lou-Lou just acts. I do the fussing." In this phrase she told the truth—that she was Louis James' manager as well as his wife. In the first capacity the fine old actor held her in considerable awe. He never knew just why persons should fuss so much over trifles. He was blind on that mental side which reveals that "fussing over trifles" is the essential difference between good and bad management.

When his wife began her discussions with lithographers and other managerial essentials, Mr. James told me he always left the room leaving a disgruntled "D—n it, what's the use!" behind him.

Mr. James was sixty-eight. His wife is half his age. She is at the full tide of her nest and glow of interest in their profession. She told me that their only quarrel occurred when a Southern audience, demanding a speech, and her husband refusing to go before the curtain again, she made a speech herself. Going back to him in his dressing room, followed by the loud applause of the audience, she held her burning cheeks in her trembling hands and whispered quivering, "Oh, Lou-Lou, wasn't it splendid! Aren't you proud of me?"

"When you're my age, you'll know it's all rot," he replied, whereat youth undertook to instruct age, never a grateful task.

Mr. James had a strong disinclination to interviews, classing them with the rest of the "—rot." Once he was reluctantly dragged into one, showing a fishlike indifference to the subjects propounded by the interviewer until athletics were broached. Then, indeed, he took the hook. For athletics were ever his hobby. Included with the "fussing" was Mrs. James' giving the interviews for the family.

For six years she has been Mr. James' leading woman. Critics have praised her Portia and her Katherine, comparing them agreeably with the interpretations of those roles by exceptional actors. One of their last appearances was when, a washout in Montana having delayed them, and their fellow-passengers besought them, they played a scene from *The Merchant of Venice* on an improvised stage in the baggage car.

"My heart is broken," the young widow telegraphed a friend in this city, after the painful passing of Louis James in Helena. In death as in life theirs had been a romantic companionship, bridging the years between them, bridging his generations of stage experience and her early amateurishness. Of a well-to-do Kentucky family, Mrs. James had gone with her family to Kansas City to try to grow wealthier in the boom in that city. When the boom collapsed the family was land poor. The girl began work as a cashier in a department store. The Ward-James company coming to the city, she applied for work with that company. She was engaged as an extra girl. From afar she watched the rehearsals of the stars.

"I shall never marry any man except one like Mr. James," she confided to her chum, uttering a curiously true prophecy.

"I want her to go on with her work on the stage. She is happy in it. She will succeed," were among Louis James' last words, his will and testament leaving his widow, a loving legacy, to the profession which so long he honored.

Edith Wynne Matthison's performance of Sister Beatrice moved that brilliant Englishwoman forward into the rank of the half-dozen great actresses of the world.

Perhaps some preacher has thrilled his congregation more deeply than did this actress her audience, but I doubt it. From no pulpit have I ever felt radiate spirituality so intense, or nobility so high. Miss Matthison made us feel that fearing, sinning, expiating, Sister Beatrice was but a little lower than the angels because she loved much. The speech, "There is no mortal sin where there is not hate," delivered in that voice golden as Bernhardt's, deep and anguished as Duse's, followed one as a divine echo out of the New Theatre's massive exits into the crush of waiting cabs, into whatever is home for us, into



Aphie James

the maze of the next day and the rest of life.

Miss Matthison plays so reverently that the truth pervades us by slow degrees that she is as audacious as her husband. Charles Rann Kennedy placed the Saviour of men on the stage and moved him through three acts, in *The Servant in the House*. Now comes his wife in the role of the Holy One's mother for an act and climax of Sister Beatrice.

That Catherine Countess will stand at the racing wheel for this Actors' Fund Fair as for the last augurs interest and money. Money, because the racing wheel was the largest single money maker of the Fair. Interest, because Miss Countess, always an attractive woman, looked like the spirit of gaming, gay, dashing, alluring in frocks that looked as though they had come straight from the Rue de la Paix.

"What was that becoming pink gown you wore at the Fair?" I asked her in pleased reverie.

Miss Countess looked amazed, then pitying. "I wore a different one every day," she answered.

It is not surprising that the Actors' Fund Fair was the beginning of a courtship which ended in Miss Countess' marriage. Both Mr. and Mrs. E. H. Price admit that it was there and then he began to "notice."

When Tommy Thorne passed on so tragically in Chicago, the first thought of those who knew him well was one of profound sympathy for his parents and sisters, that family of players sprung from fine old English dramatic root.

The next was that some especially painful hurt had goaded the young actor to the self-enacted tragedy. Tommy Thorne felt keenly all the hurts of life. He was a human sensitive. The arrows of life's pains ranked long in his tender flesh. He had a passionate sense of the injustices of the daily way. He longed to right them for himself and for others, yet he felt how mighty was the task, how puny was individual power. The first time I met the young English actor he was in a mood of

mingled melancholy and indignation because of the actions of an actor-manager whose stage director he was. The last time was at a stage tea at Maxine Elliott's Theatre, and his present lament was directed toward the critic clan. In the little chats we had over cups of tea I never noted any rancor in Tommy Thorne's mind. But he suffered more from any given cause than other persons. He seemed an idealist, who could not square his ideals with the world. For such as he the world is a rude place.

"Millionaire Marries an Actress," is a so commonly recurrent headline in the newspapers that shortly it will become commonplace. Well, why shouldn't he? Even a millionaire has a right to choose the most charming woman he knows for his wife. An actress is more lavishly gifted with charm than a woman of any other class. Primarily it was her birthright. Secondly, she has cultivated it. She knows when to smile, when to look pensive, when to be roguish, when to be silent. She knows the fine art of framing her beauty in a becoming gown. She has obeyed the ancient philosophers who advised us to know ourselves, and thoroughly knowing themselves they have included in their curriculum how to emphasize their best points of person and character. They have, in a word, highly individualized personalities.

Ask yourselves who is the most charming woman you know. You will answer, if you know your world well, with the name of an actress.

The Professional Woman's League has resumed its monthly dinners, to which men and women friends of the club members are invited. They are pleasing informal events, running over with the spirit of the green-room, to which the large new club rooms are well adapted. And when the last diner has left the tables all gather about the little stage and enjoy the remainder of an evening of sketches and playlets. I have sat through three hours of entertainment that seemed dull beside Pilar Morin's sketch of half an hour in the dressing-room before the play and H. B. Stanford and Laura Burt's Order of the Bath, which they gratuitously gave after this month's dinner.

It is good to see brainful young heads showing above the dramatic horizon. Such I judge to be Charles Gotthold's and Charlotte Ives' in *The Turning Point*.

Burnt into a wooden surface are two figures and a sentiment which came as an early Easter gift from a friend on tour. Two small children are setting forth with sturdy figures and round, determined faces down a long road that seems to vanish into the far ether. It is a bleak way, a glimpse of which would set most children sniveling, but not these round-eyed babies. Grasping each other's hands they start at an earnest little trot, in their hearts this hope, for children and grown-ups alike:

The way ain't sunny,  
But don't you fret,  
Cheer up, honey;  
We'll get there yet.

A beautiful leading woman is the object of the profound admiration of her cook. The Hibernian servant, seeing her mistress set forth on Sunday night to dine at the Café de l'Opéra, exclaimed:

"Sure, Miss, ye're the splittin' image of Queen Victoria."

Lionel Barrymore inherited his brilliant father's title as wit. It was to a friend who regretted having seen the play in which young Barrymore had a very small part, but not seeing him, that won him the reputation.

"You must have winked," returned the son of Maurice.

There is no need for aching jaws. Pronounce Hannele as it is spelled. To be yet more explicit, pronounce it as though spelled "Hannelly."

There is a lesson in dressing in that antiquated frock worn by Nance O'Neill in *The Lily*. Miss O'Neill went back only three years for the style of the garments that look so old and stiff we fancy we can hear them creak. The moral is, if you can't remodel it burn your three-year-old gown or bury it. And if you choose interment for it, bury it for seven years. The cycle of fashions is completed in seven years.

THE MATINEE GIRL.

## THE ACADEMY EXERCISES

### TWENTY-ONE YOUNG PLAYERS JOIN THE RANKS OF THE PROFESSION.

Helen Ware Makes an Address Which Suggests the Essentials of Conduct That Lead to Success—It Should Be Perused Daily by Every Young Actor.

Diplomas were presented Tuesday afternoon, March 15, at the Empire Theatre, to twenty-one graduates of the Empire Theatre Dramatic School and American Academy of Dramatic Arts. Franklin Bargent, president of the school, presided. William C. De Mille, William Seymour, and Laura Sedgwick Collins made brief addresses.

Helen Ware, who made the principal address, said in part:

Don't think it is all plain sailing for you; don't go forth from here thinking that you know all there is to be known. Your success lies within yourselves, in your ability to stand adversity and cruel disappointment, and your fighting qualities which will enable you to pick yourselves up after a defeat and go at the game again. Concentration is the keynote of all success. It is even more embracing than enthusiasm. You can be enthusiastic without necessarily concentrating, but concentration is focused enthusiasm. You can't think and succeed. A scene once played will make or mar you in the opinion of that particular audience. Never be satisfied with yourself. The minute you are your progression will cease. It is of the greatest importance that you should nurse and cherish your health. If you can help it, don't join any stock company that plays two performances daily. The stock company is a great institution, and has turned out many fine actors, but it has also broken the health and killed the spark of genius in many others. The stock company that plays only two matinees a week is invaluable training. If you don't overtax your body and brain, absorb the things you see and hear. You can learn more of life from observation than by reading. Combine your observation with your reading. Go to all the plays you can. The theatre should be to the actor what the clinic is to the young physician. Don't copy personalities. Learn what it is you like and then copy it. Have a definite goal in view, and never give up until you have reached it. Give the truth in your work. No matter what sort of part you are playing, play it for all it is worth in every detail of make-up and business. Save your money. Actors are the most improvident creatures in the world, and we have every reason to be otherwise, for our seasons at the best seldom cover more than two-thirds of the year. Don't get discouraged if you are not recognized as Bernhardt or Irving the first few years of your career. Try to make your disappointments help you. Remember that it is the actor's duty to go through end the tears we shed that make success and smiles worth the while. He who suffers much, knows much. Don't expect to become famous in a day. It takes years of experience to acquire that technique that makes art conceal art. Don't hold out for Broadway engagements only. Don't expect big salaries until you are worth them. Don't expect the managers to send for you until they know your work. Be on the job every minute. It is the one who hustles who gets the plum. Don't straggle in late to rehearsals. You may find somebody else reading your part some day. Don't forget to pay strict attention to rehearsals to everything said by the director and the cast. You may hear something valuable with reference to your part. Don't kick about dressing rooms. Be glad you have one. Don't hesitate to insist upon a quiet stage during your performance and don't forget to show the same consideration to the other actors in the company that you demand. Don't ever get out of the picture. Your work is not finished until you have reached the wings and the curtain drops, and your thinking scenes demand just as much as your speaking scenes. Cultivate your voice. It is great asset to a good player, and has saved many a poor one. Don't ever tackle a part unless you are sure you are the one who can properly play it. Don't be too superior to exchange a pleasant greeting with the stage crew. These don'ts are all little things, and may not strike you as important, but they have been taught to me by that greatest of all teachers—experience.

The members of the graduating class were:

Edna Baker, Indianapolis, Ind.; Frances Rider, Clara Cassel, New York City; Rachel Bligh, Pittsburgh, Pa.; Elsie Fuller, Margaret Greene, New York City; Nana Hubbard, Cincinnati, Ohio; Helene Hope, Brooklyn; Jeanette McKee, Harrisburg, Pa.; Jean Marcell, Glenside, Pa.; Elsie Murray, Virginia West, New York City; Philip Frederick Harrison, St. Louis, Mo.; Herbert Delmore, Grant Bryn, New York; Frank Price Oiles, Seattle, Wash.; Arthur La Rue, Detroit, Mich.; Louis Lewy, New York; Edward Lindsay, Syracuse, N. Y.; Philip Perry, Eliza, Ohio; Franklin Stewart Robbins, Grand Rapids, Mich.

Mrs. Laura Sedgwick Collins, as president of the annual association, spoke of the graduates of the usefulness socially and in a business way of the association. Of the more than 1,500 graduates of the institution as many as 1,000 have become prominent in one way or another. The majority of graduates, as is to be expected, are actors, but many have become teachers and clergymen. She advised the young people to emulate the career of their predecessors, of whom Miss Ware is an illustrious example.

### CHARLOTTE WALKER.

The portrait on the cover of *THE MATINEE GIRL* is from the latest photograph of Charlotte Walker, who is starring in her husband's latest play, *Just a Wife*, at the Belasco Theatre. Miss Walker, who heretofore has been known as a comedienne, in this play takes the part of a philosophical wife who has definite opinions in regard to the rights of a married woman. Since Miss Walker is one of the foremost members of the recently formed actors' branch of the suffragette movement, part of her great success in this play may be attributed to her interest and firm belief in that sex demonstration.



## PLAY CENTRES OF EUROPE

**How the Metropolitan Audiences of Paris, Berlin and Vienna Differ in Their Attitudes Toward the Drama and Dramatic Authors—Psychology of the Playgoing Public.**

Theatre audiences of every large city have their peculiar psychology and temperament, and every spectator is an incalculable quantity. Metropolitan audiences have been compared with mass meetings; but a popular assemblage is capable of greater concentration and seldom loses the consciousness of immediate practical interests. A theatre audience is subject to all kinds of influences. It is an absolute monarchy, influenced by emotion and ladies' hats, as some one has well said.

An audience which goes to the theatre hungry at 7.30—as in Berlin—and sups at 11, is moved by different thoughts and feelings from one which—as in Paris—takes its seats in the loges at 9 o'clock in a complacent mood and well fed. And a gown from Paquin or Worth which disturbs a row of seats after the curtain has gone up destroys the terrors of the greatest tragedy and the profoundest psychology of the author.

However, there are certain undercurrents. One thing pleases, another displeases. It is not without interest to compare in what respect the three largest theatrical centers on the European Continent—Paris, Berlin, and Vienna—differ in their attitude toward dramatic art.

Of the three, Berlin has the reputation, according to a recent German authority, of having the most capacious and dangerous public, and the fame of its premieres has been long established. Of a truth, as this writer avers, it possesses the most unreluctant theatre public in the world, but at the same time intellectually the most susceptible and the most appreciative of novelties. It only needs to be led. The average Berliner, possessing only a nebulous conception of what is meant by an artistic treat, is seldom able to explain to himself what he expects of a play. If he attends a premiere he is swayed by partisanship. It not only appeals to his vanity to be present at a premiere, but he comes with the avowed purpose of playing a part in it. This accounts for the surprising difference between first-night performances and those which follow. In reality, the latter, attended by the good, provincial element sojourning in Berlin, should decide the fate of a play, but in reality it is the former. And this first-night public consists in nine parts of those snobs who are wholly incapable of forming a judgment and of one part of the so-called well-known critics. It is the latter's judgment that is awaited with a respect that is wholly ludicrous. And the critics are never backward with their opinions. They openly participate in the demonstrations of approval or disapproval with a certain undisguised energy. The conflict of views at once begins, and with the fall of the curtain on the second act the piece, its author and the author's theme, is half forgotten. The opposing factions are controlled by but one feeling: "Come what may, I insist I am right." That is the psychic temperature of a Berlin first-night audience. It is a little barbarous, but it represents perfectly the failing of a city in which, as the writer aforesaid pointedly remarks, half the population spends the day in annoying itself over the doings of the other half.

Frequently the final outburst of applause is only caused by curiosity to see the author, which the Berlin first-nighters often turn into genuine sport. For in Berlin there exists the rather provincial rule that the playwright must exhibit himself at the close of the play, and the audience applauds (with sarcastic side-remarks) merely to see what sort of a looking individual he is.

The result of all this unlovely havoc is that an unbiased reader who desires to form some sort of judgment from the reports in the papers describing the premiere, after a brief perusal grasps his forehead in hopeless despair, asking himself: "How was the play received?" The reports leave him in ignorance.

Criticism in Berlin, as in New York, contributes infinitesimally little to the education of the public, despite the number of intellectual and learned men engaged in it. It rather supports the public in its main fault—its contempt of technical craftsmanship.

Strange! Modern Germany expects every

baker and every military tailor to have learned his trade, but whenever a dramatist shows that he has a perfect knowledge of the stage and its requirements he falls a prey to the spirit of contemptuous criticism. The Berlin public has accustomed itself to this condition through the medium of its newspapers, and that is why there is no other metropolis, with the exception of New York, where there exists such a muddled conception of dramatic art.

The Parisian premieres proceed far more quietly, harmlessly and affably than those of Berlin, declares the same writer. The theatregoing public of Paris charms you with its outward appearance of courtesy. It is in a digestive mood; it has not hurried itself; it has not the least inclination to get excited over the problem whether the playwright will score a success or failure. He is not rated at the Bourse like a security; he is not even an object of curiosity, as he never appears at the end of a premiere. When the last curtain has fallen the leading actor or actress simply appears before the footlights and remarks: "Ladies and gentlemen, the play which we have had the honor of presenting to you was written by M. So-and-so." That is the classic form, a little out of date, suggesting the period of Louis XIV., but eminently dignified in its objectivity.

The theatre audiences of Paris have not the least in common with the culture-seeking Berliners. This is not meant as a judgment, since the question of whether theatregoers should seek the theatre for improvement or not is not the issue. When a Parisian goes to the theatre he goes first and foremost to see the play—that is, he never forgets that what he sees there is a special world, a world cut according to a special pattern—just a theatre. In Berlin the theatregoer persistently forgets it. The Parisian is not concerned about new ideas, heavy problems or socialistic perspectives on the stage. He doesn't object to them, but he insists that they be well done—for the stage. He has an inestimably greater appreciation of everything technical than the Berlin playgoer. He is intensely susceptible to rhetorical refinements, also to verse; and it makes a highly favorable impression in a cultural sense to see even common people eagerly applauding metrical passages. You hardly ever see anything of that sort in Germany. The indifference of the German public to meter amounts almost to antipathy and is absolutely typical with regard to all but the classics.

Parisian audiences are remarkably sensitive to political allusions in a play. Aside from this it is noticeable that the Parisians regard the stage as a part of their daily life, and therefore entertain a far more genuine passion for the theatre than people of other countries.

Now for the obverse side of the medal. With all its outward affability there is, theatrically speaking, no public more egotistic, inaccessible and self-satisfied than that of Paris. There is no public that demands such sacrifices to its own ideals, or is so ready to annihilate a playwright as that of Paris. It is hard to win over, and when won over the victory has been bought at extremely heavy concessions. Its terms never vary; it never even discusses them; they are regarded as self-evident conditions which must be conformed to by all who expect the favor of a hearing.

Two things—the late hour of beginning the performances, never before 9 o'clock, and the long *entr'actes*, which never bring the play to a close until midnight—lessen the enjoyment of the theatregoers and are beginning to prove burdensome to the Parisians themselves with the ever-increasing distances of the metropolis. Even now the last lines of the play are hardly ever listened to. Nevertheless, the condition is not likely ever to change, in view of the prodigious conservatism of Parisian life. It has always been so and will always remain so.

A Parisian audience is extremely inaccessible to foreign influences. Even after it has learned to discuss a foreign author through the literary channels of critics and journalists, he is often denied recognition on the stage. Of all the modern German playwrights Sudermann alone can point to

substantial successes in Paris, because he makes the greatest concessions to the technical demands of the stage. And this is not chargeable to the authority of the critics, inasmuch as they exercise a far smaller degree of influence than those of Berlin.

Of the metropolitan cities named, Vienna is the one that abandons itself most unreservedly to the allurements of the theatre. No dramatist will gain a permanent footing there who comes to plague it with abstract problems or to unguilt life's burdens at ten crowns a seat in the parquet. That does not appeal to the Viennese. Ibsen and Hebbel will never become naturalized in their hearts.

The Viennese demands above all things "personality" on the stage. He will enthuse over an actor ten times more than over a play. What Girardi and Sonnenthal made of a little scene interests him vastly more than the whole biography of the playwright. Accordingly there is no city where the dramatist occupies a rank so far behind that of the actor as here, especially if he makes the mistake of remaining alive.

The Viennese has another advantage over the Berliner and the Parisian: He has more imagination than either. Life seems more florid to him; he loves colors and hues. Vienna gave the world the operetta and the fairy play. The Viennese is intolerant of the political drama. It has no place on the stage, he thinks, and those who undertake "to educate him up to it" invariably meet with failure. But he has a sense for satire. He is grateful to any one—as, indeed, he is a more grateful theatregoer than the theatregoer of Paris and Berlin—who will reveal to him life in its humorous aspects. Nowhere can a comedian or a singer of popular songs achieve such eminent fame as in Vienna.

Of recent years Viennese theatrical life has been largely changed by North German tendencies and sympathetic literary cliques—yes, one hears now and then of theatre riots because modern problems and party issues have been dragged upon the stage. They are theatrical symptoms of the changes which have come to pass in the life of the city and have made it the scene of political conflicts. But art and the old-time stage culture of Vienna, with its aristocratic traditions, will not be the gainer thereby.

### BILLIE BURKE'S BENEFIT.

Through the benefit arranged by Billie Burke and given at the Lyceum Theatre Tuesday afternoon over \$2,000 was realized for the Art Workers' Club for Women of the Stage and Studios. The matinee was made possible through the courtesy of Charles Frohman, Miss Burke's manager, and Daniel Frohman, who allowed the use of his theatre. Miss Burke appeared with Dorothy Dorr, Anne Meredith, Fred Kerr, and Frank Westerton in the first performance on any stage of Alfred Sutrö's one-act play, *The Bracelet*, and later sang, to the great delight of the audience, "My Little Canoe." This was Miss Burke's song in the London production of *The School Girl* several years ago. Isabel Irving and Cyril Scott presented Sydney Grundy's *Sympathetic Souls*. Percy Haaswell and Edmund Breese appeared in Edward Peple's *The Mallet's Masterpiece*. Kitty Cheatham gave several songs and recitations, and Beatrice Herford contributed a monologue. Julia Sanderson and Alan Muddie, of the *Acadians*, sang and danced the "Charming Weather" number from that opera. The *Dollar Princess* chorus did the "Tennis" number. Valli Valli, Adrienne Augarde, Donald Brian, and F. Pope Stammer sang the quartette from *The Dollar Princess*, and Mr. Brian contributed several extra songs accompanied by Egbert Van Alstyne. William Gillette made a number of humorous remarks. The entertainment was opened by a word of explanation concerning the work of the club by William Chase, the artist. The matinee was very much of a success.

### AN IMPOSTOR.

Manager Charles H. Rosskam sends to THE MIRROR from Portland, Me., the card of a person who pretends to represent this journal. This is a facsimile of the card:

### The Dramatic Mirror

121 West 42d Street

Represented by  
George H. Keating

New York City

This man is an impostor. THE MIRROR has no representative outside of New York other than its local correspondents, each of whom has a credential which shows his authority.

### BLANCHE WALSH'S CHARITABLE SCHEME.

Blanche Walsh, who is now touring the West in *The Test*, is advocating the endowment of free beds for the worthy poor in all the larger American cities. "Miss Walsh," said her business manager, "was taken seriously ill in Kansas City last year and saw scores of worthy people, some of them almost at the point of death, unable to enter a hospital because they were either strangers or without funds. Actors and actresses who are continually traveling usually suffer most under these conditions, and it is for that reason Miss Walsh is trying to bring about the realization of her idea."

"She has suggested to the Producing Managers' Association of New York—and has received every encouragement—that one day be set aside during the current season for a national benefit, the proceeds to be devoted to the endowment of beds in every city where the benefit takes place. Primarily these beds are to be used by itinerant members of the profession who are taken ill while on tour. In the event they are not so occupied it remains with the discretion of the hospital authorities to permit any worthy persons to make use of them."

"The Actors' Fund cares for members of the profession who are ill in New York, but fully a score of persons died last year from pneumonia or exposure in endeavoring to return to the East."

### HARRY GILFOIL IN A HOYT PLAY.

At the conclusion of the run of *Blanche Ring* in *The Yankee Girl* at the Herald Square Theatre, Harry Gilfoil, principal comedian in that production, will undertake a late summer tour in a play by Charles H. Hoyt which has never before been produced. The vehicle is called *A Bunch of Blue Ribbons* and is a prologue and two acts. At the time of Mr. Hoyt's death the playwright had completed the prologue and the first act. The second act has since been added from miscellaneous memoranda found among Mr. Hoyt's possessions, and the farce is now practically complete. This was the medium planned by Mr. Hoyt for Mr. Gilfoil's starring tour in 1899, a plan cut short by the playwright's death. Just before his death Mr. Hoyt changed the title from *A Second Childhood* to *A Bunch of Blue Ribbons*. In it Mr. Gilfoil plays a young man in the prologue and an old man in the remaining two acts. His supporting company will be announced later. At the conclusion of the summer tour Mr. Gilfoil will rejoin Miss Ring when that comedienne takes up her season again in *The Yankee Girl*.

### MAUDE HOLLINS INJURED.

Mrs. George H. Thomas, formerly Maude Hollins, of light opera fame, and niece of Julian Edwards, the composer, was severely injured in a collision between a trolley car and a cab in which she and her aunt, Emily Edwards, were riding early Sunday morning. Miss Edwards had three ribs broken and her eyes were badly cut. Mrs. Thomas' breastbone was fractured and she received internal injuries. The accident occurred at Morris Street and Riverdale Avenue, Yonkers, Sunday morning about 1 o'clock, when the women were returning from a bridge party at the home of Mrs. Thomas' mother, Richard Hoach, the cabman, asserts that the accident was caused by the failure of the motorman, who was going at a high rate of speed, to ring the gong. John McClintock, the motorman, accuses Hoach of having no lights. No arrests have yet been made.

### LITERARY AND DRAMATIC UNION.

A novel sketch dealing with human beings with wings will be given by Irene Ackerman at Lincoln Square Hall, March 30, at 8 o'clock. Florence Burns, the dancer, will have the leading role. The Union is to have a booth at the Actors' Fund Fair. The committee on arrangements consists of the following: Irene Ackerman, chairman; Edythe Bower, Elizabeth Clark, Helen White, C. T. Catlin, Mrs. Hudson Liston, Ina Nickel, Katharine C. Fay, J. W. Curtis, F. Bronson, Charlotte Mildeberger, Ella Lee, Dorothy Kane, T. W. Pitman, Ellen Powell, D. G. Hutchinson and Madge McIntyre.

### VIRGINIA HARNED IN STOCK.

Fred Belasco, of the Alcazar Theatre, San Francisco, has closed a contract with Virginia Harned, who lately left New York for the West, whereby Miss Harned is to appear for five weeks beginning June 6 at the Alcazar. She will be supported by Mr. Belasco's permanent stock company. Miss Harned's repertoire will include her dramatized version of Tolstoy's *Anna Karenina*, *The American Widow*, *Camille* and *Iris*. She may present *The Second Mrs. Tanqueray* the last week of her engagement.

### ARTHUR DONALDSON TO STAR.

*The Norseman*, a play of Swedish life by Daniel Broe Sorlin, will be produced at Allentown, Pa., April 1, with Arthur Donaldson, the original Prince of Pilsen, as star. The scenes of the play are laid in Nebraska. The play is under the management of Gus Hill and Charles H. Yale.

### EDITH TALIAFERRO ILL.

Edith Taliaferro, younger sister of Mabel Taliaferro, leading woman in Rebecca of Sunnybrook Farm, has been out of the cast for a week. She is suffering from an attack of inward measles at the Crown Hotel, Providence.



## THE STAGE IN HOLLAND

**Cor. Van Der Lugt Melsert in Alone—Björnson's New Comedy**  
**Produced—De Schoone Slaapster by Heyermans—Ovation**  
**to Henri de Vries—Madeleine Dolley—Notes.**

(Special Correspondence of The Mirror.)

ROTTERDAM, March 9.—Since my last letter we have had a revival at the Grand of one of the successes of season before last. This programme is one of the most noteworthy and most interesting given at this theatre, not only for the intrinsic merit of the play itself but for the acting of Cor. Van Der Lugt Melsert in the leading role. The play in question is the drama *Bensaan*



Van Der Lugt Melsert.

(Alone), from the pen of Fabricius, a dramatist who had already won golden opinions with his other work, *Married by Proxy*.

Even as was the case with its predecessor, the scene of *Alone* is laid in the Dutch East Indies, the author reproducing some of the phases that characterize life in the colonies. I use a very general term, for although Fabricius has portrayed the incidents and situations with a local coloring, yet they are so human and natural and form such foregone conclusions in view of the region, climate and surroundings, that with some slight variations they could be made applicable to colonial life of any nationality.

The plot of *Alone* is simple and yet effective, the idea being to show how ill-suited a nervous temperament is to cope against solitude and lack of congenial companionship.

The hero of the play is a young fellow, high-strung and sensitive and full of illusions, but unable to make headway against the breakers and billows of despair that beset his course. He is sent to the colonies as under-controller on one of the Government plantations. This appointment, that is equal to an existence of comparative solitude, is followed by another which is an advancement in his career, but on the other hand puts the finishing stroke to his mental troubles. His post is in one of the remotest districts, where months pass by without his seeing another "white face" than his own in the mirror, the natives under his orders being the only human creatures within call.

His betrothed wishes to accompany him to his new post—of course, as his wife—but, actuated by a too chivalrous instinct, he refuses what he terms a sacrifice and postpones the proposed marriage in expectation of an appointment in a more habitable part of the country.

Three years elapse, and in the third and last act the young and brilliant fellow has become a mere wreck, bodily and mentally. His reports to the Government are couched in such strange and disordered language that a successor has been named to replace him. Needless to say that he refuses to cede his post, and finally commits suicide.

This last and irrevocable step is not seen by the public, as he is supposed to hang himself behind the scenes.

As foil and contrast to this too delicate and sensitive nature, the author has drawn the character of another young man placed under similar circumstances, but whose sound and vigorous nature is proof against all the difficulties of his position. This part is, of course, a secondary one, affording, however, scope for good comedy. Sweetly winning is the role of the young girl, the betrothed, and capably written are the lines of broad humor and sound common sense placed in the mouth of the old friend, but the interest and the action of the play center in the person of the hero, the young under-controller.

It is not saying too much to affirm that a better or more spontaneous and yet terse and finished interpretation than that of Cor. Van Der Lugt Melsert could not be wished for on any stage. Pathos, delicate sentiment, dramatic force and utter despair away the character at will, and all these emotions were portrayed by the leading juvenile of the Grand Theatre company

with an artistic finish that would do honor to an actor of world-wide reputation.

The photograph heading this letter shows the young Dutch actor in the second act of *Alone*, yielding to a fit of melancholy while contemplating the picture of his "beloved one."

The bill now holding the stage at the Grand is the new comedy of the Norwegian author, Björnsterne Björnson, entitled *Als de Jonge Wyn Bloeit* (When the Young Vine Blossoms). The production has been looked forward to with expectation, as it is the latest effort of the great Norwegian, who is now lying dangerously ill in Paris, and that it offers the double attraction of being the first and only comedy written by Björnson, all his works for the stage having been of a purely serious nature till now.

*Als de Jonge Wyn Bloeit* is not of the broad comedy line, and may be rather included under the heading of high comedy, with touches of sentiment and caustic humor.

Manager Van Eysden has mounted the new production with unusual care and taste, the setting and, foremost of all, the cast being all that could be desired. The honors of the evening are carried off by Mrs. Van Eysden and Mr. De Jong, as the wife and husband who seem to drift from each other and yet remain together, ill-assorted though they be. Mesdames Duymaer Van Twist, De Jong, and Wolfers are also deserving of favorable mention.

An "off night" at the Grand has been taken advantage of by the Dutch Dramatic company of Amsterdam to give a performance of the new play by Herman Heyermans, *De Schoone Slaapster* (The Sleeping Beauty). The name of Heyermans is, of course, familiar to your readers, as a number of his works have been brought out in America and to a certain extent with success. Heyermans is indeed about the only Dutch dramatist of the day whose reputation has spread to other lands and climes.

Though I am no blind admirer of his pen, I cannot but admit that it is a gift one in many respects and that his dramas possess undoubted merit, being full of a modern realism, which catches the public. His new work, *De Schoone Slaapster*, is rather different in style and tone, partaking more of the symbolic and imaginative nature, the epoch and scene being entirely fantastic. Although the language is at times forced and hollow, the ideas expressed are frequently worthy of being followed to the letter, and the unflinching manner in which the leading character, who, indeed, serves as mouthpiece to the author's purpose, holds the mirror up to his fellow-creatures and passes a merciless and scathing criticism on the injustices and evil doings rampant in the world, is of undeniable power.

*De Schoone Slaapster* as a whole was well acted by the members of the Dutch Dramatic company of Amsterdam. This company is identified with the plays of Heyermans, since nearly all have been originally produced by the organization, and so accepted is this fact that when a new work of the dramatist is announced it goes without saying that it has been handed in for production to this management and none other, so much so that in writing his dramas Heyermans seems to fit the parts to the respective artists who are to "create" them, as the stage term says. The company is a clever one and some of its members are first-class artists. The "runs" achieved by a number of these productions form "records" in the theatrical annals of Holland, the most popular of all the repertoire, *Op Hoop Van Zegen*, coming in for the winning prize. The cast of *De Schoone Slaapster* was, as I said, excellent, unstinted praise being due in particular to Mesdames Van Der Horst and Lus.

The Dutch actor, Henri de Vries, so well-known in America for his capital impersonations in *A Case of Arson*, by Heyermans, has returned to his fatherland on a flying visit and has been engaged by Het Tooneel (The Stage) for a limited number of performances, appearing here on an "off night" at the Grand in Alfred Sutor's play, *John Glayde's Honor*, of course in Dutch. Henri de Vries had a rousing welcome from the large audience gathered to greet and applaud a favorite of a few years ago. The play made but a mediocre impression on public and press, eulogies, however, being bestowed on the star of the evening for his sharply outlined and well sustained impersonation and to Mrs. Van Dommelen for her efficient co-operation as Muriel Glayde.

A special and farewell performance was given by Henri de Vries a couple of evenings later, the bill consisting then of *A Case of Arson* in the original form, or say under its Dutch title, *Brand in de Jonge Jan* (Fire in the Young Jan). Cheers and cries of "au-revoir" were plentiful, Henri de Vries having no reason to complain of the reception accorded him by his countrymen.

Impresario De Haan is untiring in his endeavors to cater to the public taste, presenting a succession of novelties both musical and dramatic in rapid succession. Thanks to his energy and activity, we have gotten ahead of London in the initial per-

formance here of *Electra*, the much-talked-of opera of Richard Strauss. It has been sung in The Hague, the orchestra having been directed by the composer in person. It was, of course, a grand affair, and it is only to be regretted that such a remarkable performance was not repeated in this city. The event has not a feather in the managerial cap of impresario De Haan.

In the dramatic line the latest novelty presented us by this gentleman has been the *Tournée Internationale* of Madeleine Dolley, the French actress, who hails from the Imperial Theatre of St. Petersburg. The programme of the tour is the play by Henry Bataille, *La Femme Nue*. The company supporting the star is an efficient one, and without comprising any representatives of the French stage of great magnitude, they are nearly all clever and intelligent members of the profession, the general tone pervading the performance being one of ease and quickness of action and animation in the by-play and ensemble.

Special mention should be made of Jacques Volyns, Pierre Bernier, and Nicolas de la Housie, handsome and dashing Mademoiselle Dione as the Princess de Chabran.

Madeleine Dolley comes heralded as a combination of all the transcendental qualities which distinguish Sarah Bernhardt, Duse and Rejane. It is scarcely possible to judge if it is indeed so, after seeing her as Loulou in *Femme Nue*, the role not being such an exacting or complex one, but in any case she is an actress of talent and a pretty woman to boot, with a fine stage presence, so that the factors in her favor are in the majority by far.

The second work chosen for the series of German opera nights at the Grand was Fidelio, the classical masterpiece of the immortal Beethoven. The vast auditorium was crowded from pit to dome, and the audience testified its enthusiasm by constant applause and repeated recalls. Camille Rucke-Endorf gave a noble conception of the title-role, her rich voice and splendid method doing invaluable service, while the Dutch tenor, Jos Thyssen, as Florestan, sang with exquisite feeling. Both artists were applauded to the echo and recalled again and again, as also Managers Otto and Poutsma and Herr Pitteroff, the able conductor of the large and strengthened orchestra.

A new drama by Fabricius, the writer of *Alone*, has just been announced for speedy production at the Grand. A. J. G.

### GERMAN ARTISTS' REVEL.

The German Artists' Association gave a characteristic frolic at the Hotel Astor on Saturday evening and provided entertainment for an enormous attendance. The programme was of the most varied description and included the participation of many of the leading German singers of the Metropolitan Opera House, who gave a laughable burlesque performance of *Tannhauser*. They were Robert Blass and Bella Alten, Rosina Van Dyk, Otto Goritz Muhlmann, and Albert Heiss. Part of the entertainment was given in the grand ballroom. In the Laurel Room, Madame Galski, Emmy Destinn, Mr. Didur and others appeared. Rita Sacchetti danced. A miniature Coney Island was arranged in the Belvedere with all the features belonging to the scene. A ball was given after the dramatic and operatic features were concluded. The German Ambassador was one of the guests. The money raised will go into the pension fund of the Metropolitan Opera House, the Provident Fund of the Association of German Authors, and the German Stage Amalgamation. The managers of the very successful event were Messrs. Goritz, Dippel, and Baumfeld.

### CLASH OF BOOKINGS.

The theatregoers of Hibbing, Minn., were treated to an unusual entertainment Sunday afternoon and evening, March 6. A mistake in booking caused the engagement of two different stock companies for the same date. As neither company was willing to withdraw in favor of the other the management arranged matters so that both companies appeared at the same theatre on the same date. This double bill was offered with no advance in prices. In the afternoon, March 6, the Daniel Ryan company presented *Dr. Jekyll and Mr. Hyde* and the Franklin stock company offered *Down on the Suwannee River*. At night the Ryan company repeated its afternoon bill and the other company was seen in *Under Two Flags*.

### FORBES-ROBERTSON IN CANADA.

Earl Grey, Governor-General of Canada, will witness Forbes-Robertson's performance of *The Passing of the Third Floor Back* at Maxine Elliott's Theatre to-night. Mr. Forbes-Robertson has accepted Earl Grey's invitation to visit Canada with his play before he returns to England. Consequently *The Passing of the Third Floor Back* will close its New York engagement April 9 and will open in Montreal April 11 for a week's engagement, after which he will visit Ottawa, Kingston, Hamilton, London, Buffalo and Rochester, N. Y., and Toronto. He will sail from New York for London May 11.

### AL H. WILSON'S SUCCESS.

Al. H. Wilson, the singing comedian, is presenting *Mets in Ireland* in the large cities of the Middle West to capacity audiences nightly. Although his play is a great success, Sidney H. Ellis, Mr. Wilson's manager, will next fall follow his usual policy of presenting his star in a new play. The new vehicle, which is to be produced in September, has been written by a popular playwright.

### ALIAS JIMMY VALENTINE.

**A Remarkable Performance of This Prison Play by Children.**

At Wallace's Theatre Friday afternoon an all-child cast presented Paul Armstrong's play, *Alias Jimmy Valentine*, which is now running at that theatre with H. B. Warner as star. The matinee was given through the courtesy of Liebler and Company, who own the production, for the benefit of the Working Girls' Summer Home. The juvenile actors had been coached in their parts by H. B. Warner and Albert Cowles.

The cast:

Handler	William B. Ward
Smith	Jerome Fernandez
Blickendolfsbach	Edna May Melver
Bill Avery	Irving Glick
Doyle	John Elmes
Mrs. Webster	Pearl Egan
Mrs. Moore	Ruth Wells
Robert Fay	George Robin
Boo Lay	Alma Sedley
"Blinky" Davis	John Collier
"Dick the Rat"	Thomas Tobin
Lee Randall	Donald Gallagher
William Lane	Carl Kahn
Red Jocelyn	Clarence Beckwith
Bob Boy	Vivian Tobin
Bobby	Philip Traub
Kitty	Leonie Flugrath
Williams	John Albert Melven, Jr.

The performance would have been creditable in every respect for grown-ups. For youngsters it was remarkable. The audience was held throughout not alone by the unusualness of the performance but by the really excellent acting. It was impossible to believe that little Alma Sedley, the Kitty of the grown-up performance, knew the meaning of the role of Rose Lane, yet in infection, gestures and general deportment she was the embodiment of Rose Lane. As Lee Randall, the role assumed by H. B. Warner in the regular production, Donald Gallagher, the Bobby of the grown-up cast, was excellent. He was Mr. Warner in miniature. It was evident that both Alma and Donald had kept their eyes and ears open, for they were perfect imitations of Laurette Taylor and Mr. Warner, respectively. The other children were equally good in lesser roles. The receipts amounted to about \$3,500.

### NO FREE LIST AT SHUBERT THEATRES.

The Shuberts announce that there will be no more passes issued for any Shubert theatre, not only in New York but throughout the United States. They have found it necessary to adopt these drastic measures because the privilege has been abused. Not only members of the theatrical profession, but railroad men, tradesmen and others who came in contact with heads of the theatrical enterprises have been in the habit of asking for passes. It was discovered on investigation that the signatures of the Messrs. Shubert and the heads of the different departments had been forged to a number of passes.

In the future it will be useless for anybody to apply to the Shubert office for what is known as a "professional courtesy" for any of the Shubert enterprises. This applies to all members of the theatrical profession. The Shuberts, however, announce that in order to enable the members of the theatrical profession to see the different performances in their theatres, they will arrange for professional matinees of each play, which will be given two or three weeks after the New York premier. At these professional matinees all the members of the theatrical profession will be welcome.

A circular letter to all the Shubert managers throughout the country left New York last week putting into effect the same order that has been issued to the managers of the New York theatres.

The only exception to the rule is the requests for courtesies made by the newspapers in the different cities.

### HE BLAMES THE WOMEN.

Wilton Lackaye, in an address to the Drama League of Wisconsin at Milwaukee, told his hearers:

"In America the women decide what plays they will go to, and it is said that as women decide, so a play succeeds. Women have decided that they will see such plays as *Queen of the Moulin Rouge* and *The Girl from Rector's*."

"There is always more or less warfare waged against the theatre by people who don't know the conditions and do not realize that there is a vast distinction between plays. There are commercial managers who say 'after us, the deluge.' There are some who really see art on the stage and love their calling. The moving picture shows have robbed us of our galleries, and the indecent productions with their imported ideas have robbed us of our respectable box attendance. Unless people of high standing in America get together to support good, respectable productions, something terrible may happen to the theatre."

### HE FELL IN LOVE WITH HIS WIFE.

Gus Bothern and Robert Campbell, through Walter C. Jordan, have completed arrangements by which Edith Ellis, who wrote *Mary Jane's Pa* and staged *The Lottery Man*, will furnish the new character comedy based upon E. P. Roe's book, *"He Fell in Love With His Wife,"* which they will send on tour in October, bringing it to New York after the holidays. The scenes of the play will be laid in the Northeastern corner of New York State. The atmosphere of the barnyard will pervade the story, which is a plain tale of plain people. Several new characters will be introduced in strong contrast with the well-remembered Roe types.



# THE PLAYS OF THE WEEK

## TWO NOVELTIES OFFERED IN ONE BILL AT THE NEW THEATRE.

**Sister Beatrice and the Fourth Act of Ibsen's Brand a Concession to the Austere Sense of Art—Masterlinck's Work Tremendously Impressive—It is Superbly Staged, but Monotonously Played—Dr. Faustus—A New Play in Brooklyn—At Other Playhouses.**

To be reviewed next week:  
THE WHIRLWIND.....Daly's  
AS YOU LIKE IT.....Academy of Music

### New Theatre—Sister Beatrice.

A play in two acts, by Maurice Masterlinck, Produced March 14.

Sister Beatrice.....Edith Wynne Matthison  
Princess Beildor.....Pedro de Cordoba  
An Attendant.....Alfred Cross  
A Page.....Russell Hied  
Alletts.....Christine Joss  
An Old Man.....Reginald Harlow  
A Gypsy.....Cecil Yapp  
A Poor Woman.....Eva Benton  
A Mother.....Caroline Newcombe  
A Blind Man.....John Kents  
A Poor Man.....Robert Vivian  
A Child.....John Tansey  
The Abbess.....Mrs. Harriet Otis Deffenbaugh  
Sister Clemency.....Elsie Kearns  
Sister Cecilia.....Julia Blane  
Sister Felicity.....Margaret Fareleigh  
Sister Gisela.....Vida Sutton  
Sister Marianne.....Olive Wyndham  
Sister Balbina.....Harriet Brent  
The Priest.....Ben Johnson  
Pilgrims.....  
Messrs. Hannam-Clark, Locke, and Johns

BRAND, ACT IV. By Henrik Ibsen.  
Brand.....Lee Baker  
Agnes.....Annie Russell  
Major.....Robert Homans  
Gypsy Girl.....Thais Lawton

In the production of these two novelties the management has made a concession to an austere sense of art. Neither one nor the other is quickened by a purely dramatic life. In both the lyric genius ordains the action, and from the modern philosophy of the enforcement of Will in the Ibsen act, the spectator is translated into the miracle-working age of the thirteenth century in Masterlinck's poetic eccentricity. You are lifted, as it were, out of the common theatrical atmosphere into one where the usual landmarks are completely obliterated, as if you turned your back upon the turmoil of the Stock Exchange to enter the solemn vestibule of a cathedral.

Ibsen wrote Brand before he became the apostle of bourgeois realism, and the fourth act, the only one in the long poetic drama which is adapted to production, is a melancholy duologue between Brand and his wife Agnes concerning their little dead boy.

Strictly speaking, it is not a duologue, for two other characters are briefly introduced. One is the Mayor, who simply opens the door to announce that a band of wandering gypsies is about to be arrested, and the other is a gypsy girl who comes to Brand's house with her half-frozen baby to plead for temporary shelter.

The little boy has been dead just a year, and the young mother is pictured still clinging with painful memories to the dear departed. A little Christmas tree is lighted, and one by one she takes out the wearing apparel of the little child and weeps and mourns over them.

Brand typifies Will. Through the poem rings the cry of "All or nothing." By the exercise of his iron will upon all about him he has stripped himself of all things that were dearest to him. Agnes must part with the trinkets that attach her to the dead. He persuades her to surrender the loved articles, over which she has wept, to the gypsy girl, that the vagrant may clothe her child.

Agnes obeys, but the sacrifice has snapped her heart-strings, and triumphantly rejoicing in her victory over herself, she falls dead into her husband's arms.

There is a pervasive psychic influence in all this, which one must be capable of feeling to appreciate the deeper meaning of the poet's theme.

Masterlinck calls his drama a miracle play. The version offered on this occasion was prepared in prose by Edward Knoblauch, author of *The Cottage in the Air*. It retains the poetic flavor of the original in the essential passages, despite the absence of metrical cadence. It is a dramatic fragment whose fabric is a conventional legend, in which the effigy of the Virgin comes to life and takes the place of Sister Beatrice—a young nun who has fallen in love and runs away with the perfidious Prince Beildor.

For twenty years the Virgin works in the convent, mistaken for the erring Sister whose place she has taken, and unrecognized in the veil and gown of Sister Beatrice, whose duties she humbly performs.

After twenty years Sister Beatrice returns. She has drunk to the dregs the joys of life. Wretched, with whitening hair and in rags, she comes and casts herself at the feet of the Virgin, who has resumed her accustomed place in the alcove, now that her task is completed. There she vents her grief in pitiful repentance, and there she is found by the nuns, dying. They will not believe her confession, for to them she has been present all the time. She has performed miracles, and they worship her as a saint. And thus she dies, followed by their prayers and lamentations.

The piece is tremendously impressive, but too fragmentary for an eligible stage drama. One feels that in Shakespeare's hands there would have been an intermediate act, connecting her flight from the convent with her return, and showing her fall at the side of Prince Beildor, which is only spoken of in the last act.

The play was superbly staged. It is early dawn in the severely plain, gray sanctuary of the convent. Beatrice is crouching at the feet of the life-size image of the Virgin, wrestling with her spirit and appealing to the effigy for counsel in her distracted state of mind, for she knows that Beildor is coming. Anon the trample of horses' feet is heard without, and a knock at the massive doors. All tremble, Beatrice opens the portal.

There, in the light of morning, beside his palfrey, with his page, stands the brilliant knight in shining steel, and wrapped in a purple satin cloak, Masterlinck must have copied his Beildor from Lohengrin.

He enters and takes the shrinking nun in his arms. Tremblingly she still resists; but soon her scruples are overcome. He takes off her conventual robes and hangs a splendid cloak around her shoulders. Upon her flowing blond tresses he presses a princess' coronet. With a last appeal to the Virgin she suffers herself to be led away.

There is a pause. Darkness descends upon the scene, followed by light, and the statue of the Virgin (now of course impersonated by Beatrice) is revealed endowed with life. She steps down from her pedestal, dons the fugitive Sister's veil and robe, and takes her place in the convent household. The chant of the Virgin as the image comes down from its niche gives the explanation of the allegory—that no sin is unforgivable if committed in the name of love.

A remarkable spectacular effect is achieved in this act. When the abbess and her train of nuns find the statue of the Virgin missing from its pedestal and discover the Mother Mary's jeweled robes on Sister Beatrice, there is an outcry of horror at the fancied desecration, and she is ordered dragged before the altar of the church to be fogged for theft.

In a moment there resounds from the interior a loud cry, and the nuns re-enter in a state of consternation. Their scourges have turned into palm leaves. Out of the open doors burst thick volumes of incense smoke, and sparks rain down from heaven, while the convent bell tolls dimly above the confusion. A miracle has transpired. Then appears on the steps the commanding figure of the Virgin as Sister Beatrice. With all prostrate before her in meek humility the curtain falls.

The second act is less impressive, lacking both the spectacular and dramatic interest of the preceding one. The Virgin is back in her niche and poor Beatrice enters, as already described. She finds her nun's veil and gown where she placed them twenty years before, puts them on again, and there is surrounded by the abbess and the nuns and in their midst dies a sad, repentant death.

Edith Wynne Matthison played the double role of Sister Beatrice and the Virgin. The play is written in a poetic strain, but the actress spoke the lines in a plaintive monotone, with little tone color in her delivery. Her intonation and phrasing were excellent. She could be clearly heard in every part of the theatre, and she played with impressive dignity. But in the most essential requirement of giving her speech the life and color of plastic feeling she was as deficient as was Annie Russell in speaking the verse of Ibsen's Agnes. Both held forth in a tiresome monotone, with hardly a vibrant chest note to vary the wailing uniformity of pitch and key.

The remaining members of the cast have little to do in Sister Beatrice. It is almost a monologue, though some twenty or more characters appear on the scene, Pedro de Cordoba playing Beildor acceptably, Mrs. Deffenbaugh the abbess, and Ben Johnson the priest—neither of whom has more than a few words to speak.

### Garden—Doctor Faustus.

A play by Christopher Marlowe. March 18. (Ben Greet, manager.)

Charles, Emperor of Germany.....Redmond Flood  
Faustus.....J. Sayer Crawley  
Valdes.....Charles Hopkins  
Cornelius.....Edwin Mortimer  
Wagner and servant.....Louis Thomas  
Robin.....Ferdia Seymour  
Helen.....E. M. Mitchell  
A Vintner.....Eugene Cleaves  
A Horse-courser.....Henry Willis  
A Knight.....Leonard Bolton  
An Old Man.....Frank McIntee  
Chorus.....  
Two Scholars.....Charles Barney  
Lucifer.....F. Danner  
Thomas.....Thomas Ridley  
Balthazar.....John Forster  
Mephistopheles.....Robert Whitworth  
Two Angels.....Walter Beck  
.....Walter Beck  
.....E. M. Mitchell  
.....Edwin Mortimer  
.....Lewis Howard  
.....Louis Thomas  
.....Eugene Cleaves  
.....George Vivian  
.....Lewis Howard  
Thais, and Helen of Troy.....Van de Veer

The revival of Marlowe's tragedy, which immediately antedates the Shakespearean plays, is mainly interesting in a historical and literary sense. It represents the last of the era of miracle and morality plays and shows the gradual evolution, so far as the English stage is concerned, of the church play into the form of the modern drama, finding its highest expression in the works of Shakespeare.

Some critics have compared Marlowe's naturally crude drama with the drama written on the same theme by Goethe, but there is no justifiable ground for such comparison. Yet *Faustus* remains one of the unassailable monuments of English dramatic literature, and as such it commended itself to the more thoughtful playgoers who saw Mr. Greet's players at the Garden Theatre on Friday evening.

The production was made in conformity with the limitations of the Elizabethan stage, without scenery and with practically no intermission. As a performance it offered no compelling artistic inducements, partly owing to the elementary nature of the play itself and partly to the acting. There is lacking in Marlowe the subtlety and fine distinction of characterization which is a conspicuous trait of Shakespeare. The lines are at once poetic, heroic and bombastic. At bottom the strongest elements are terror and violence. The people still have the attributes of puppets.

On the other hand, there is lacking in Mr. Greet's company the genius to inject the humanizing leaven into the stereotypical material of the old playwright. With a few exceptions the acting was lacking in distinction and proved intrinsically monotonous. Yet the decided novelty of the revival of a play of such literary interest in this being probably its first performance in the United States—compensated for incidental shortcomings, and the production must be favorably charged to the credit of Mr. Greet's pioneering spirit.

### Grand, Brooklyn—Beverly.

Dramatization of the novel, "Beverly of Graustark," by Robert M. Baker. (A. G. Delamater and William Norris, Inc., managers.)

Beverly Calhoun.....Justina Wayne  
Princess Yette.....Edith Berwyn  
Princess Candace.....Hazel Harroun  
Aunt Fanny, Beverly's Maid.....  
Lillian Allen Devere  
Lady Roma.....Mae E. Anderson  
Countess Dagmar.....Louise Simons  
Baldon.....Lawrence Hart  
General Mariani.....Mortimer Martini  
Colonel Guinness.....Charles G. Farley  
Rayonne.....Edward Lyons  
Frans.....Edward F. Macklin  
Reimark.....Lebbens G. Sweet  
Castro.....Ted Clare  
Petro.....Harold Saltair  
Joseph.....Bertrand Filat

Unheralded by the press agent, Beverly slipped into Brooklyn last week at the Grand Opera House, and was first performed in Greater New York. Robert M. Baker, the dramatist, has worked the story of George Barr McCutcheon's novel into a play of four acts, adhering closely to the sequence of events and in some instances to the ludicrous situations created by the novelist. With it all a truly pleasing and entertaining play has been evolved, which scored decisively with its audiences.

Beverly Calhoun, an American girl, on route to visit Princess Candace, lost in the hills of Graustark, and finds her way to the outlaw's camp, where she receives unexpected protection from Baldon, the exiled Prince Danton, who mistakes her for the Princess herself. Wounded in her cause, while fulfilling his self-appointed guardianship, he falls in love with her, and she, in turn, falls for him. He is a prince, and she is a girl, and through the instrumentality of Princess Yette appointed to the house guards, Graustark is on the verge of war with a neighboring principality. General Mariani believes the stranger to be a spy in the employ of the belligerent Prince Gabriel, and eventually convinces the Princess Yette, resulting in the order for arrest and execution of Baldon. Beverly, strong in her faith in her lover of the romantic meeting, who has discovered her true identity, combats this suspicion, and in a session of exciting scenes assists him in making his escape through an underground passage. Baldon returns to discomfit General Mariani, who in turn has accused Beverly of betraying the Princess and the State. Baldon is led to the place of execution, where it is discovered that his band of exiles have captured Prince Gabriel and the much dreaded war is avoided. Baldon now comes to his own, and as Prince Danton claims the hand of Beverly.

The production was above the run of road attractions and might truthfully be termed elaborate. The exterior of the Castle of Edelweiss—act three—was rewarded with an appreciative hand at the rise of the curtain for its beauty and effectiveness. The management is to be commended for the excellence of the cast, and while the names of the actors would be new to Broadway there was nothing lacking in their performances.

Justina Wayne essayed the title-role and was a really charming and delightful Beverly. Edith Berwyn as Princess Yette looked the royal personage and played with a dignity and authority that was at once convincing. Her gown, handsome and fitting, won the admiration of the large contingent of the fair sex. Lawrence Hart was a manly Baldon, displaying the proper vigor and dash to a nicety.

Lillian Allen Devere supplies the comedy element effectively as Aunt Fanny, Beverly's maid. The scheming General Mariani is admirably portrayed by Mortimer Martini, who has ably conceived the various phases of the character. Hazel Harroun and Mae E. Anderson as the ladies in waiting proved equal to the requirements of their respective parts, as did also Louise Simons as Countess Dagmar and Charles G. Farley as Colonel Guinness.

### At Other Playhouses.

WEST END.—Laurence Irving as Pierre in *The Affinity* played last week at the West End Theatre. Mr. Irving's performance was sincere and convincing. After a call he made an address to the audience in which he expressed his thanks for the consideration shown him by the American playgoer.

Of the cast, Charles W. Butler, Alfred Cahill, and Margaret Weston were excellent. Mabel Hackney as Charlotte, the affinity, proved a strong support to Mr. Irving. This week, Maxine Elliott in *The Inferior Sex*.

ACADEMY OF MUSIC.—The Merry Widow played its second and last week at this house. The attendance continued to capacity throughout the week. That this Viennese operetta has not yet run its course is amply proved by the throngs which crowded the theatre at every performance. This week, E. H. Sothern and Julia Marlowe in *As You Like It*.

GRAND OPERA HOUSE.—The Third Degree, with Helen Ware and her company of able players, ended its last week at this house with the large audiences with which it had begun its engagement two weeks before. This week, Little Nemo.

GARDEN.—Ben Greet and his players presented a repertoire of four plays, *The Rivals*, *She Stoops to Conquer*, *Everyman*, and *Dr. Faustus*, at this house last week. Dr. Faustus is reviewed under the play reviews in this issue. This week, Julius Caesar.

### NEW OYSTER BAY THEATRE.

The new Lyric Theatre at Oyster Bay, recently built by James L. Long, will open Saturday night, March 26, with Cohen and Harris' production of *The American Idea*, with Trilix Frigiana. The house seats 1,200 persons. The enormous windows and doors when swung open will convert the theatre into a summer playhouse. Philip Niven, the manager, will locate a permanent stock company at the theatre, which will play five nights and one matinee each week. The sixth night will witness a large musical production. This policy will be inaugurated in May. Klaw and Erlanger will book the attractions.

### CURRENT AMUSEMENTS.

Week ending March 26.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in *As You Like It*—3 times; Tuesday Night—1 time.  
ALHAMBRA—Vaudeville.  
AMERICAN—Vaudeville.  
ASTOR—Seven Days—20th week—122 to 129 times.  
BELASCO—Charlotte Walker in *Just a Wife*—23rd week—24 to 25 times.  
BIJOU—Cyril Scott in *The Lottery Man*—16th week—122 to 129 times.  
BROADWAY—The Jolly Bachelors—12th week—56 to 60 times.  
BROOKLYN—Vaudeville.  
CARMINE—The Chocolate Soldier—114 times, plus 14th week—106 to 113 times.  
CIRCLE—Vaudeville and Moving Pictures.  
COLONIAL—Vaudeville.  
COLUMBIA—Vanity Fair Burlesquers.  
COMEDY—Mary Manning in *A Man's World*—7th week—29 to 35 times.  
CRITERION—Francis Wilson in *The Bachelor's Baby*—13th week—91 to 97 times.  
DALY'S—Commencing March 25—Marietta Oily in *The Whirlwind*—1 time.  
EMPIRE—Ethel Barrymore in *Mid-Channel*—11th week—42 to 48 times.  
FOURTEENTH STREET—Vaudeville and Moving Pictures.  
GAIETY—The Fortune Hunter—20th week—220 to 227 times.  
GARDEN—Ben Greet in *Julius Caesar*—7th time.  
GARRICK—Hattie Williams in *The Girl He Couldn't Leave Behind Him*—2d week—13 to 19 times; A Maker of Men—1 to 7 times.  
GLOBE—Montgomery and Stone in *The Old Town*—11th week—42 to 48 times.  
GRAND OPERA HOUSE—Little Nemo—113 times, plus 3 times.  
HACKETT—The Turning Point—4th week—25 to 28 times.  
HERALD SQUARE—Blanche Ring in *The Yankee Girl*—13th week—48 to 53 times.  
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—20th week.  
HUDSON—William Collier in *A Lucky Star*—10th week—74 to 81 times.  
HURDIE AND SEAMONS—College Girls Burlesques.  
IRVING PLACE—German Company in *The Trojan*—15 to 18 times; Oris! Accents—1 time; The Gypsy Baron—23d time; The Wedding Day—1 time.  
KNIGHT AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—The Dollar Princess—20th week—201 to 207 times.  
LIBERTY—The Avondale—10th week—74 to 81 times.  
LINCOLN SQUARE—Vaudeville and Moving Pictures.  
LYCUM—Bulla Burke in *Mrs. Dot*—6th week—46 to 53 times.  
LYRIC—The City—14th week—105 to 112 times.  
MADISON SQUARE GARDEN—Commencing March 24—Barrow and Bailey's Circus.  
MANHATTAN—Vaudeville and Moving Pictures.  
MANHATTAN OPERA HOUSE—Burlesquers.  
Grand Opera—20th week.  
MAXINE ELLIOTT'S—Fanny Brice in *The Passing of the Third Floor Back*—25th week—185 to 202 times.  
METROPOLITAN—Golden Crook Burlesquers.  
METROPOLITAN OPERA HOUSE—Burlesquers.  
Grand Opera—19th week.  
MINER'S BOWERY—Yankee Doodle Girl.  
MINER'S EIGHTH AVENUE—Six Review Burlesques.  
MURRAY HILL—Rose Hill Polly.  
NEW THEATRE—Sister Beatrice and Brand—5 and 8 times each; Twelfth Night—15th time; School for Scandal—2d and 3d times; Bright Eyes—16th time; Ourselves—1 time.  
NEW AMSTERDAM—Madame X—6th week—55 to 63 times.  
NEW YORK—Bright Eyes—4th week—32 to 33 times.  
OLYMPIA—Ben Ton Burlesquers.  
PLAZA MUSIC HALL—Vaudeville.  
RATON—Vaudeville and Moving Pictures.  
STUYVESANT—The Lily—14th week—103 to 109 times.  
VICTORIA—Vaudeville.  
WALLACK'S—H. W. Warner in *Alias Jimmy Valentine*—10th week—29 to 33 times.  
WEBER'S—Where There's a Will—7th week—60 to 67 times.  
WEST END—Maxine Elliott in *The Inferior Sex*—65 times, plus 5 times.  
YORKVILLE—Vaudeville and Moving Pictures.



## LONDON STAGE NEWS

**The Sicilian Players Return to the British Capital—Aguglia's Place Taken by Another—The Balkan Princess Scores a Hit—Tantalizing Tommy—Other Notes.**

(Special Correspondence of The Mirror.)

LONDON, March 13.—We have attended several new plays presented at the Lyric by the newly returned Sicilian players, Signor Grasso and company, who were in this city two years ago.

The first of these new Sicilian plays was *Amoris*, the story of a peasant unjustly convicted of a murder which was really committed by a sort of Sicilian Apache who has since stolen the poor fellow's sweetheart and home. The second new-to-England Sicilian tragedy was *A Basso Porto*. In both of these tragedies and in certain revived plays, such as *Malia*, *Feudalismo*, and *La Figlia de Jorio*, Grasso more than ever proved himself a great and resourceful actor. The new leading lady, Signorina Marienella Bragaglia (succeeding Signorina Aguglia), also made a series of hits; so did a remarkable new Sicilian comic, Cav a Museo, to wit.

Two other new plays call for some mention. The first is *The Balkan Princess*, a musical play written by Author Frederick Lonsdale and Manager Frank Curson and composed by Paul Rubens. This was produced recently by the said Curson at the Prince of Wales. It scored a prompt success by reason of its lively libretto, its melodious music, its magnificent mise-en-scene, and the excellent acting and singing of Isabel Jay in the name part; Bertram Wallis as a sometime revolutionary lover, and Lauri de Prece and James Blakeley in the comedy characters.

The other new play was *Tantalizing Tommy*, written by Michael Morton from a French play, *La Petite Chocolatière*, which he (M. M.) wrote with Paul Gavault—a play which is still going strong in Paris.

*Tantalizing Tommy*, produced at the Playhouse, proved a right merry farcical comedy, affording excellent acting opportunities, especially for Cyril Maude, Kenneth Douglas, and Marie Lohr (who appears sometimes in male pajamas, if you please!).

The first new play production since my last epistle was *The Fighting Chance*, a melodrama written by Edward Ferris and B. P. Mathews and produced by Managers Smith and Carpenter at the Lyceum last Saturday night, when it met with a rousing and enthusiastic reception.

As this drama was first produced some few months ago in the suburbs, when it was called *The Cheat*, and as I then gave *Manon* a full account of its principal episodes, I need now only add that this is a very effective military drama full of exciting situations and thrilling battle scenes.

### FREDERIC MCKAY GIVES DINNER.

Twenty-five persons were entertained at dinner at the Hotel Gotham Sunday evening by Frederic McKay. The guests were: Maxine Elliott, Mary Manning, Blanche King, Ethel Barrymore, Billie Burke, Augusta Belasco, Pauline Marr, Marion Fairfax, Mrs. George M. Cohan, Mrs. Samuel H. Harris, Laura Nelson Hall, Mrs. Donald Brian, Adrienne Augarde, Julia Sanderson, William Collier, Tully Marshall, Russell Colt, Harry Gilfoil, George M. Cohan, Percival Knight, Samuel H. Harris, William Elliott, F. Pope Stammer, Donald Brian and John Barrymore.

The centerpiece was a miniature theatre and the souvenirs were dolls dressed to represent the stage characters of the person to whom it was given.

### MRS. SMITH'S BIRTHDAY.

More than six hundred friends of Mrs. M. Smith, the veteran actress, gathered at the Professional Woman's League Sunday evening to greet her on her eightieth birthday. The affair was a complete surprise to Mrs. Smith. Three purses of gold, amounting to nearly \$1,000, were presented to Mrs. Smith. The givers were the league members of the New Theatre company, of which Mrs. Smith is a member, and friends. Among those who were present were Forbes-Robertson, Mary Shaw, F. F. Mackay, Ernest Glendinning, Oswald Yorke, Annie Russell, Mildred Holland, Laura Burt, Henry Stanford, Douglas Wood, Beverly Sifgreaves, Ralph Delmore, Eben Plympton and Jacob Wendell, Jr. Mrs. Smith was elected a life member of the league.

### ELLEN TERRY COMING.

Under the direction of the Civic Forum Lecture Bureau Ellen Terry will make a lecture tour of America this year. Her subject will be "The Heroines of Shakespeare." Her contract calls for her appearance in this country between Oct. 15 and Nov. 1 and for at least ten consecutive weeks of a tour. She will have the option of extending her engagement for ten weeks longer.

### THE CIRCUS HAS COME.

Barnum and Bailey's Circus arrived in New York from Bridgeport Sunday morning. Performances will begin Thursday evening, March 24, at Madison Square Garden. The press agents describe the circus as bigger and better than ever.

It was powerfully played by a strong company, of whom the chief scorers were Robert Minster as the (of course) falsely accused hero; Frederick Ross as his long-suffering friend and helper, whom the principal causes to be tortured terribly, and Eric Mayne as that villainous torturer and criminal card cheat.

Our next new play production was *The Madras House*, the sixth of the new pieces already presented by Charles Frohman in connection with his highly interesting Repertory Theatre at the Duke of York's.

I have called *The Madras House* a play, but I apologize and I withdraw that definition. Like Bernard Shaw's *Misalliance*, produced at the same house a fortnight earlier, *The Madras House* was but one long chatter divided into three parts. It contained scarcely a ripple of situation. All its nineteen dramatic persons jabbered and jabbered, until many of us listeners nearly sank through our stiffs from sheer exhaustion. Like the Bishop in Sir W. Schwenk Gilbert's "Bab Ballad," these characters argued high, they argued low, they also argued round about them.

The only way to describe this three-act conversation by Granville Barker is to state that, the cackling characters included, the lecturing and book-reading young partner of *The Madras House* (a famous firm of milliners) has somewhat neglected his wife; that partner's father who had deserted his wife and become a Mohammedan; and an American financier who while he was on the stage talked more than all the rest.

These characters were respectively and excellently impersonated by Dennis Eadie, Fay Davis, Sydney Valentine, and Arthur Wilby. As characters they were, on the whole, well drawn, and the cackle was, on the whole, smart and crisp. Here and there, however, it was strained and sometimes Author Barker's epigrams (like some of those of his master, Shaw) were not in the best of taste. Had the "Conversation" been shorter it would have been "more tolerable and to be endured," as Mrs. Malaprop says. As a play for the paying public *The Madras House* strikes me as being useless. Its undoubtedly brilliant young author and producer, Granville Barker, must try again.

In my next I shall have to tell you of several new plays, including a new musical one at the Savoy, *Two Merry Monarchs*, to wit: of *The Toy-maker of Nuremberg*, which is coming to the Playhouse; of a Faust puppet play; of two more new Sicilian shockers, and of several big music hall mergers now being merged in our metropolitan midst by certain of your and our vaudeville magnates.

GAWAIN.

### AMERICAN LIBRETTIST IN BERLIN.

The cable news of March 12 announced the arrival in Berlin of Randolph Hartley, the librettist of *Pola*, the American opera which is to be produced at the Berlin Royal Opera House on April 17. The music was composed by Arthur F. Nevin, brother of the late Ethelbert Nevin. The opera was accepted over a year ago by the management of the Kaiser's Theatre. Mr. Hartley plunged at once into the work of rehearsing the artists in his drama of Indian life. One American will be in the cast. He is Putnam Griswold, who will sing the bass role of the Sun God.

### HOURS OF MATINEES.

In Chicago last Saturday 581 women voted on a proposition to change the hour of matinees from 2.15 to some other hour. More than 200 women voted in favor of retaining the present hour, 82 declared in favor of a later hour, and 183 voted for 1.30. Some of the reasons for the early hour written on the ballots by the women were: "To enable me to be home early, so that my husband will not know I have been out." "So I can cook supper on time." The women voting for a later hour were mainly mothers with children in school.

### THE MERRY WIDOW CAPTURES THE WEST.

It was inadvertently stated in a recent issue of *The Mirror* that *The Merry Widow* had closed in Seattle. The truth is that *The Merry Widow* is very much alive. The Western company in Lehar's successful operetta is duplicating the success of the Eastern company, which is turning away crowds at the Academy of Music. During the recent week's engagement of the Western company in Seattle the receipts were between \$14,000 and \$16,000.

### HENRY MILLER ON TOUR.

Henry Miller will make a tour of the Pacific Coast this Spring under the management of Klaw and Erlanger, appearing in the leading role in *Her Husband's Wife*, a comedy by A. E. Thomas. Mr. Miller has abandoned the idea of appearing in a repertoire of his former successes. This is Mr. Miller's first assumption of a comedy role in several seasons. It is also Mr. Thomas' first play. Mr. Miller will be seen in the comedy in New York early next season.

## WIDESPREAD INTEREST

**SHOWN IN THE PREPARATIONS FOR THE ACTORS' FUND FAIR.**

**The Plans Promise a Great Event—Benefit Performances in Many Cities by Many Companies—The Latest Developments.**

A. L. Erlanger, National Chairman of the Committee on Benefits and Subscriptions to the Actors' Fund Fair, is receiving returns from the many subscription blanks sent out by him and has received checks amounting to nearly \$2,000, covering sums subscribed by the following companies: Ethel Barrymore company, Little Nemo company, Ben Hur company, Richard Carle company, Rebecca of Sunnybrook Farm, The Silver Star, The Barrier, The Round-Up, The Merry Widow, The Third Degree, companies A. B. and C of The Traveling Salesman, and Children of Destiny company.

An extra performance of *Madame X* will be given Thursday, March 24. The receipts will be turned over to the Actors' Fund Fair benefit. The performance will be in the nature of a professional matinee for the benefit of the fund.

Numbers of companies playing in Washington and Baltimore joined in a benefit performance at the National Theatre, Washington, Tuesday afternoon, March 15. The entertainment netted \$1,300 for the fund. The programme consisted of Alfred Sutro's one-act play, *The Correct Thing*, given by Margaret Anglin and members of her company; a speech by Sir Charles Wyndham, one act of *Baccarat* with Marietta Oily, a monologue by Trislie Frigiana, a group of dialect songs by Clarence Vance, specialties by members of The Skyline company, Flanagan and Edwards in their sketch, On and Off; an acrobatic act by the Seven Samis, and Bennett and Campbell and Watson Sisters from the Gayety Theatre. Two amateur acts, a cornet solo by Anna Teresa Berger and a dancing specialty by Elizabeth Forney, completed the programme.

The receipts from the benefit performance at Powers' Theatre, Chicago, March 18, amounted to \$6,600. There were practically no expenses attached to the benefit. Even the Chicago newspapers contributed the advertising.

The benefit performance in St. Louis will be given April 19. The second meeting of the Theatrical Managers' Association of St. Louis was held Tuesday afternoon, March 15, at the office of Manager Short, of the Olympic Theatre. The ten theatres were represented, and committees were appointed by Mr. Short to begin the active campaign in the interest of the benefit. W. D. Gave, D. E. Russell, and George Chenet were named as the committee on programme, and they immediately began to arrange this detail. Richard Spamer and D. J. McAuliffe were appointed a committee to arrange a pamphlet containing a history of the Actors' Fund, and the general publicity of all departments was intrusted to Dan S. Fishell, of the Garrick Theatre. Tickets for the benefit will be placed on sale at all of the theatres, the tickets thus purchased being exchangeable at the Olympic box-office for regular admission tickets and coupons. The next meeting will be held at three o'clock this afternoon, when the society editors of the different papers will be asked to attend, with a view to having them interest the more prominent social people of the city.

E. H. Sothorn and Julia Marlowe will give a benefit performance at the Academy of Music Thursday afternoon. Twelfth Night will be the bill.

A novel plan to raise \$20,000 for the Actors' Fund Fair has been arranged by Martin Beck. A million souvenir stamps, to be sold for two cents each, have been issued to the managers of his various vaudeville houses. They have been directed to dispose of the stamps to the theatre patrons, who will be asked to attach them to letters.

Four lectures for the benefit of the fund will be given next month at the Hotel Plaza by Mrs. L. Evelyn Tronson. She will lecture on the ancient Hellenic portraits which were recently found in Egypt. The original portraits have been sent for these lectures from Vienna by the sons of the late Theodore Graf. The patrons and patronesses will be Mrs. Frederic Kernehan, Mrs. Francis Dugro, Frederick Townsend Martin, Mr. and Mrs. John W. Alexander, Mrs. Royal Whitman, Miss Leary, Mrs. Colt (Ethel Barrymore), and Billie Burke.

The Southern Booth at the Fair will make a display of the products of the South. They will be auctioned off at the close of the Fair. A West Virginia farm wagon will be presented by vote to the most popular farmer-actor. David Robinson is chairman of the committee in charge of the Southern Booth, and Charlotte Walker is vice-chairman. On the committee are W. G. McAdoo, B. M. Baruch, Lewis Nixon, Martin W. Littleton, James Stillman, Judge Charles F. Moore, and John Temple Graves. Francis Wilson has persuaded six American artists to paint portraits of six American stars for the coming Actors' Fund Fair. This collection, which will be one of the most remarkable ever exhibited, will be sold at auction at the close of the Fair and the entire receipts will go to charity.

Ethel Barrymore will have her portrait done by Robert Held, famed for his work in the Congressional Library; Madame Alla Nasimova, by Edward S. Simmons, who did much of the mural decoration at the national Capitol; Billie Burke, by Albert

Steiner; Mrs. Minnie Maddern Fiske, by William T. Smedley; Julia Marlowe, by William Metcalf, and Margaret Anglin, by Thomas W. Dewing. Other artists and stars have offered to give portraits, but Mr. Wilson has decided to take only six paintings in order to have the exhibit unique and to insure a high artistic standard. Each of the artists who have entered the exhibit will endeavor to have his portrait strikingly characteristic of the subject. Mr. Wilson has himself arranged special sittings. Both the artists and the actresses have given their afternoons to this charity. The portraits will be shown in a miniature white Parthenon built in one corner of the Garden of Versailles into which the great drill room of the Seventy-first Regiment Armory has been transformed as the scene of the Fair.

The medal which twelve leading American actresses will present to President Taft when he opens the fair in May was struck Saturday. Besides the gold medal 1,000 silver replicas for guests and 5,000 bronze replicas for the public will be made. The face of the medal portrays Charity, with Comedy and Tragedy on either side. Charity is shown in the attitude of appealing for aid. On the reverse side in low relief are the comic and tragic masks. The medal bears the words, "Actors' Fund, New York, 1910." Chester Beach designed the medal. Mr. Wilson will preside over the exhibit and will personally display the pictures during the entire week. At the end of the Fair he will mount the block and auction off the portraits individually. Several art connoisseurs who have learned that Mr. Wilson is making the collection have offered large sums for several of the pictures. The actor-playwright, however, says that all must go at auction. He expects to clear \$25,000 for the charity.

In the same miniature Parthenon will be exhibited a unique collection which is being prepared under the direction of Albert Steiner, the well-known artist. He has secured the promise of twenty-five of the best illustrators in America each to give a picture, treating the same subject—an actress having her slipper tied by a man. The actress may be any one from a star to a burlesque queen and the man any one from a gentleman to a tramp. It is the first time that all the prominent artists in the country have entered an exhibit with the same subject.

A. L. Erlanger, the National Chairman of the Actors' Fund Fair benefits, received \$10,442.95 last week from the benefits given in Washington and Chicago and the subscription lists circulated among the various Klaw and Erlanger companies playing in the East. Mr. Erlanger promised to raise \$10,000 in the first week of the benefits and subscriptions.

### THE CENTURY THEATRE CLUB.

The meeting of the club Friday afternoon, March 18, was devoted to tragedy. Mrs. M. Spencer Wiggin, chairman of the meeting, spoke of the contrast between comedy and tragedy.

"New York," said Mrs. Wiggin, "is peculiarly fond of comedy, yet in this very tendency to turn everything into comedy there is tragedy." President Henry Lawrence Southwick of the Emerson College of Oratory, Boston, held the large audience bound during his interpretative reading of Shakespeare's Richard III, the great tragedy of ambition. Annie Marjorie Garfoute sang the aria, "Mon Cœur Louvre ta Voix," with a violin obligato by Augusta Tarinowski and piano accompaniment by J. Christopher Marks. The guests of honor were Rev. and Mrs. F. O. Hall, Mrs. William W. Walker and Keith Wakeman of the Ben Greet company.

The club is preparing for its booth at the Actors' Fund Fair. Contributions of money and books for the Century Theatre Club is to have charge of the book booth, were earnestly solicited by the president, Mrs. Beatrice H. Hart and Mrs. Grace Gayler Clark.

### BOMB IN THEATRE.

A small picture theatre at 2097 First Avenue was wrecked by a paper bomb Monday night, March 14. The place was crowded at the time the bomb was thrown. A stampede for the door resulted. Several persons were injured by flying glass and the crush, five being badly cut. This was the second attempt within a week to wreck the place. The first attempt was thwarted by the discovery of a can of kerosene and a heap of oil-soaked rags behind the piano.

### JULIE OPP LEAVES HEROD.

Owing to the serious illness of her son of typhoid fever in New York, Julie Opp has temporarily left her husband's, William Faversham's, cast in *Herod* and has returned to New York. Her role is being capably handled by Olive Oliver, who had been playing the part of Salome in the production. Miss Oliver's opportunity to play Marianne came to her in Louisville, Ky., March 14.

### CHARLES CHERRY TO STAR.

Daniel Frohman will star Charles Cherry in Edward Peple's melodrama, *The Spitfire*, at the Lyceum Theatre after Mrs. Fiske's engagement. Mr. Cherry, who has been under the management of the Shuberts, comes to Mr. Frohman by consent of Lee Shubert. Mr. Frohman hopes to give him an engagement at the Lyceum as he did E. H. Sothorn.



## WILL THEY BE WIPED OUT?

### A Bill Pending at Albany of Serious Interest to Theatrical Agents—No Distinction Made in It Between Dramatic and Vaudeville Agencies—A Preposterous Percentage.

To-morrow (Wednesday) at Albany, N. Y., a hearing is scheduled to be held before the Judiciary and Laws Committee of the State Senate on the Act to Amend the General Business Law, Relative to Employment Agencies, commonly known as the "Cobb" bill, it having been introduced in the Senate by Senator Cobb.

It is important that those interested in the outcome of this latest legislation should be present at this hearing. It is especially important that those interested in the welfare of the dramatic employment agencies should be present, as this bill, if it becomes a law, will gravely affect that branch of the business.

Last year an amendment to the present employment agency law was introduced in the Legislature by Senator Voss. That measure was passed by both houses and was signed by the Mayor of New York (Mr. McCallan) and vetoed by the Mayor of Buffalo (Mr. Adam), it being killed on the ground that if it had become a law the city of Buffalo would have been obliged to have installed a new bureau and would have had to pay the salaries of a commissioner, deputy commissioner and clerks regulating employment licenses. Mayor Adam contended that the city of Buffalo could not afford this. Hence the bill never became a law.

On Jan. 12, 1910, a bill was introduced in the Senate by Senator Wagner relating to the same law and amending it to secure results different from those aimed at by the "Cobb" bill. This latter bill has the endorsement of the Actors' Union and is fathered by Harry DeVeaux, president of that organization. The "Cobb" bill is backed by the White Bats, and is fostered by Harry Mountford, and it is said, by Dennis F. O'Brien, attorney for that association, who, it is also rumored, drew up the bill.

There are many differences in these two latter bills. The "Voss" bill was described and discussed by THE MIRROR at the time of its inception, and it is not essential that it be taken up again.

The "Wagner" measure amends the law now standing in the following respects:

It places the responsibility for any acts of any employee of any agency upon the employer or agent. It calls for a hearing before the Mayor or Commissioner of Licenses on any complaint filed against any agent and a notification to complainant and defendant in the action of the time of the hearing. It states that "All licensed persons shall investigate the financial responsibility and reputations in their business of all applicants for actors, actresses or any theatrical person, and shall inform all applicants in writing of the salary or wages per week or per month for each employment, and all information in their possession at the time said engagement is made." It further says: "The fees charged for theatrical, vaudeville or circus engagements, or other entertainments of the stage, shall not exceed the amount of five per centum of the salary or wages per week of the engagement when the engagement is less than ten weeks, and the amount of five per centum of the salary or wages per week for ten weeks or more in all theatrical engagements except vaudeville or circus engagements, when the fee shall not exceed five per centum of the wages actually paid. The fee for all theatrical engagements, except temporary engagements, shall be due and payable at the end of each week of the engagement, and shall be based upon the amount of compensation actually received for such engagement, except when such engagement is unfilled or such compensation unpaid, through any act within the control of the applicant for such engagement." There are a few other minor amendments contained in the bill, but the above are the essentials.

The "Cobb" bill contains many more amendments, and should it become a law (as it will in all likelihood) it will so affect the dramatic employment agencies and agencies that there is a strong possibility of their being forced out of the business. In view of this fact, Herbert K. Betts, of the firm of Betts and Fowler, drew up a paper on the subject which he sent to professional persons interested, members of the Legislature, representatives of the White Bats, Dennis F. O'Brien and others. It is impossible owing to its length, to print all of this letter, but below will be found extracts from it, which give a concise view of the objections of the dramatic agents to the bill. Mr. Betts writes in part:

The author of the bill has overlooked the important fact that under the head of theatrical agencies the dramatic agent is included as well as the vaudeville agent. Theatrical agencies are divided into two classes, dramatic and vaudeville. There is more difference in conducting the business of these two branches of the theatrical business than between a commercial employment agency and a theatrical agency. If a distinction is made between a commercial employment agency and a theatrical employment agency in the proposed bill, a like distinction should be made between a vaudeville agency and a dramatic agency. The bill relates exclusively to the business of a vaudeville agency, the least of the two branches in importance, as will be hereinafter shown. There are more dramatic actors than vaudeville actors. The dramatic agencies offer more employment to the actor than the vaudeville agencies, and not one word is said in the entire proposed bill of the business of conducting a dramatic agency.

The difference between a dramatic agency and a vaudeville agency are these: The vaudeville agent signs contracts and arranges the terms of salary for the actors or acts he books. The dramatic agent does not sign contracts and does not arrange the terms of salary for the actors he employs. The vaudeville agent books the tours of his several acts, knows where they are playing each week. The dramatic agent has nothing to say concerning where the actor he

provides employment for shall perform or when or under what conditions. The vaudeville agent transacts his business with managers of vaudeville theatres who are permanently located and is thus enabled to obtain the necessary information the bill demands. The dramatic agent transacts his business chiefly with traveling managers whom he can only know by name or reputation and who, in many cases, have no permanent address. Vaudeville agents are essentially booking agents and managers. They do not give employment to unemployed actors. When a man wishes to employ actors for his vaudeville act he goes to the dramatic agent for his people, not to the vaudeville agent. When an actor goes to a vaudeville agent he goes to the dramatic agent and never to the vaudeville agent. The vaudeville agent can offer no assistance to the unemployed actor, or to a sketch that has not already been employed at a dramatic agency the actors to perform in it. The only time an actor goes to a vaudeville agent is when he wants a route arranged, when he is in need of "bookings" for his act. We contend that a vaudeville man, whether a monologist or "single" act, or the owner of a sketch employing a dozen or more actors, is a manager and does not seek employment. Therefore a vaudeville agent who books his act does not offer him employment. The vaudeville agent acts for the vaudeville profession in the same capacity as Klaw and Erlanger, the Mosses, Shubert, Stair and Haylin and others act for the dramatic profession. The one books vaudeville acts, the other books dramatic companies. We can offer the signatures of hundreds of actors in proof of the statement that they cannot obtain or ever have obtained employment in a vaudeville agency. We therefore question the right of the vaudeville agent to transact business under the present law. The one thing he is entitled to is that a vaudeville agent sign the contract effecting a booking, while the dramatic agent does not sign the contract effecting an engagement, but submits the actor to a manager for contract between manager and actor. A vaudeville agent is sent to certain towns by the vaudeville agent, who personally arranges the terms of the contracts for several towns he plays, while a dramatic actor is sent on tour by his manager and not by the dramatic agent. Dramatic managers, except some few who have New York or Chicago addresses, have no permanent address, have no place of business, and many of them have no financial standing, and yet are successful in business and give employment to thousands of actors. It would be impossible for the dramatic agent, whose business is done chiefly with managers whose companies are on tour, to obtain the necessary facts concerning a manager engaging from a distant town, such as the length of time he has been connected with the amusement business, his financial responsibility, his record for paying salaries promptly, etc., as mentioned in paragraph 180. We personally know managers who have no financial standing that pay promptly, and we personally know managers that have plenty of money that owe salaries today. A man that understands the business and hasn't a dollar is far more responsible than the man that has abundance of money and does not understand the business. On page 12, line 19, it is stated that a "record must be kept of each place an engagement is to be played, as well as the amount of salary to be paid for same. A dramatic agent could not keep such a record, as the whole country is open to dramatic companies and often routes are not given out, even the actors themselves do not know where they are going, and many times routes are changed. Some companies book from night to night. The amount of salary to be paid for an engagement is due to the particular fitness of the applicant for the part he is to play and could not be put on record until after the engagement was secured. The proposed bill has increased the license fee to double its former amount, while the other kinds of agencies are permitted to pay the same amount as now. In view of the fact that dramatic agents lose from 25 to 50 per cent. of their commissions, while other agencies usually get all that is due them because their applicants are not traveling and can be reached, seems a bit unfair.

The proposed bill will give the dramatic agent the right to charge a fee of five per centum per week for every week worked. Under the present law the fee is one per centum of the salary or half of a week's salary for a commission. A vaudeville actor who receives a salary of \$100 per week and works thirty weeks pays a vaudeville agent a commission of \$150. A dramatic actor who receives a salary of \$100 per week and works thirty weeks (under the present law) pays a dramatic agent a commission of \$50, a little more than one-half of one per cent. per week. Under the proposed law he will pay the dramatic agent \$100 more. Not a word is said in the entire bill on this very important matter.

Mr. Betts' statement leaves little to be added in comment on the proposed measure. Under this law, if the bill becomes a law, the dramatic agent will be forced to engage extra clerical help to enable him to record matters which in the first place, it will be impossible to honestly secure or give. He will be obliged to pay \$25 a year more for his license and will in all likelihood be obliged to pay a somewhat larger bondage fee. He will also be obliged to pay for a complete new set of records, at regulation prices (always higher than actual worth), while his extra postage bill will be of no small amount. Taken all in all, it will be almost impossible for the dramatic agent to do business under the provisions of the "Cobb" bill.

THE MIRROR has no argument against this bill as regards the vaudeville agent. In fact THE MIRROR is in favor of a bill regulating the charges of commission made by the vaudeville agent, and there are other evils in the present system of the vaudeville business that unquestionably need changing. But how could any attorney, theatrical man or body of men who know anything about the theatrical business fail to classify separately these two branches of the business? The omission reflects discredit upon the framers of the measure, and

whether the defect be due to a careless thoughtlessness or to actual intent is open to question. The error stands, no matter what the cause, and it is certainly due the dramatic agents that the framers and sponsors of this bill make certain further amendments which shall distinguish the dramatic agent from the vaudeville agent. If this is not done the bill will in all likelihood fail utterly as a law and will more than likely be declared unconstitutional should it be tested in the courts.

On Friday, March 11, a meeting of dramatic agents was held in the offices of Mrs. Beaumont Packard to discuss the measure. On Tuesday, March 15, a second meeting was held in the same offices and a permanent organization to contest the bill was formed. Mrs. Packard was elected president; Matt Grau, vice-president; Herbert K. Betts, secretary; Fred Darcy, treasurer. A committee to draw up by-laws and to consider further action was appointed, including the following agents: Wales Winter, chairman; Paul Scott, Matt Grau, Herbert K. Betts. The "charter" members of the organization included those already mentioned and Edward Fowler and two or three others.

On March 9 a letter of protest was received by THE MIRROR from the Booking Agents' Board of Trade, which organization showed a willingness to combine with the dramatic agents in their fight against the bill.

From information received from authoritative sources THE MIRROR is inclined to predict that the "Cobb" bill will pass both houses of the Legislature before the end of the present session. It is due to all concerned that the bill be so amended that it will stand the test of the courts. Otherwise the matter will end as it started more than a year ago and naught will be accomplished. That the bill if passed and signed will be enforced may be taken for granted. Mayor Gaynor is making a "record" and the Commissioner of Licenses is already "on the warpath." A statement made by Dennis F. O'Brien to Mr. Betts (according to the latter's interview with a MIRROR man) that the bill will not interfere with the dramatic agent will not be taken seriously.

## A FLOOD OF NEW PLAYS.

Many Tried Out and Others in Preparation or in Prospect.

Mme. Troubadour, by Felix Albani, the Viennese composer, and Joseph Herbert, will be presented for the first time in America at Stamford, Conn., March 28. The cast includes Van Rensselaer Wheeler, Joseph Herbert, Frank Craven, Marguerite Namara, Corinne, Anna Wheaton and Grace Goodwin. This work is unique in that it has no chorus and no interpolated numbers, all the lyrics having a strict reference to the story.

Lulu's Husbands, a farce from the French, with a cast headed by Mabel Harrison and Harry Connor, will have its opening performance in New Haven on Easter Monday, March 28.

Rehearsals of Winchell Smith's comedy, Bobby Burnit, began at the Hudson Theatre Tuesday, March 15. Wallace Eddinger has the leading role in this production, which opens in Atlantic City April 4.

Rehearsals of James Forbes' new comedy, The Commuters, began yesterday at the Hudson Theatre under the direction of the author. The opening will take place in Buffalo April 11.

Walter O. Hill, manager of the Hill Stock company, produced a new play called The Master Weaver at Sag Harbor, N. Y., recently. The play is by Ira H. Moore. The cast included J. W. Mullin, Paul Webster, Walter O. Hill, Ira H. Moore, Maud Moore, and Alice Donaldson.

Arnold Daly will open in his new play, The Penalty, by a new playwright, Henry C. Colwell, at the Lyceum Theatre, Scranton, Pa., March 26. The production is made by Cohan and Harris. In the cast are Arnold Daly, William Hawtry, Campbell Gollan, Ralph Morgan, Scott Cooper, Hilda Sponk, Kate Lester, Edna Baker, and Dorothy Rosemore.

Next season, Blanche Walsh will star in a new play called Barbarossa, by J. Hartley Manners. It will open the first week in September.

A. H. Woods has accepted a new play called The Prosecuting Attorney, by Otto Hauerbeck, for production the first of August.

The Girl with the Whooping Cough, Valetta Suratt's new farce, will open in Washington March 28. In the company are Dallas Welford, Amelia Summerville, Jack Henderson, Charles Morrison, Nena Blake, George Anderson, May Boley, and Eleanor Gordon.

William Faversham opened in his new play, The Winding Way, by Charles B. Sommers, in the new Murat Theatre, Indianapolis, March 10. The scenes of the play are placed in the South. The plot deals with the racial question.

A new five-act play called A Southern Gentleman was presented by the Melba Palmer company at the Vendome Theatre, Houston, Texas, March 9.

H. E. Pierce's In Wyoming company, after completing two trips to the Pacific Coast this season, is now playing the Stair and Haylin week stands, and the reports of business is most gratifying. This attraction has during the past two years appeared in every city and important one-night stands in America, and has been very favorably received everywhere. Time is already being arranged for the coming season, and in addition we will put out a well-known Broadway success, the rights of which have been but recently secured.

## NEW THEATRE NOTES.

A Winter's Tale Next Week—Donald Robertson for Beethoven—An Aristocratic Company.

Shakespeare's A Winter's Tale will be produced at the New Theatre in the Elizabethan manner Monday evening, March 28. This will be the last presentation of the season by the New Theatre company. On April 11 the company will open its road tour in Philadelphia, and a specially organized company will present Rene Fauchois' Beethoven on the New Theatre's stage. The Elizabethan presentation of A Winter's Tale is made chiefly because, in the case of this play especially, the absence of scenery enables the producer to obtain more clearly the free atmosphere and the effect of a rapid dramatic narrative which Shakespeare intended. The properties will be elaborate. The stage will be of paneled oak and tapestries. The role of Hermione will be played by Edith Wynne Mathison and that of Leontes by Henry Kolker. Leah Bateman-Hunter will be Perdita.

Donald Robertson has been engaged for the title-role of Beethoven, which opens at the New Theatre on April 11. Mr. Robertson came to this country when a boy, and made his first appearance in small Shakespearean parts with Daniel Bandmann. He later appeared with Kate Claxton, Dion Boucicault, and J. K. Emmett and other stars. He later went to England for ten years, where he was associated with Sir John Hare. Recently he has been appearing at the Art Institute, Chicago. The production of Beethoven will be made under the direction of George Foster Platt. The musical setting, which is exceedingly important, will be arranged by Elliott Sechenek, the New Theatre's musical director.

A special matinee performance of Strife, which was to have been given in Philadelphia Friday, March 18, was canceled by Lee Shubert, the New Theatre's business director, because the Philadelphia authorities believed the play would aggravate strike conditions.

Harriet Brent has been engaged for the part of Sister Albina in the New Theatre production of Sister Beatrice.

Beatrice Forbes-Robertson will leave the New Theatre company at the end of the New York season to begin a Western lecture tour on suffrage. Miss Forbes-Robertson has delivered several lectures on the subject in New York, and feels that the cause needs her more than does the stage.

When the New Theatre company goes on tour eighteen of the players will be accompanied by maids or valets. Those of the company members who have starred here or abroad include Annie Russell, Edith Wynne Mathison, Bertha Kalich, Rosa Caplan, Louis Calvert, Jesse Busby, A. E. Asen, Henry Kolker, Our Bates Post, and William McVay. All of these will go on tour, together with Ferdinand Gottschalk, E. M. Holland, Sam Johnson, Jacob Wendell, Jr., Beverly Sitgreaves, Mrs. Harriet Otis Delenbaugh, Olive Wyndham, and Leah Bateman-Hunter, have asked Lee Shubert, the business director of the New Theatre, to reserve car seats for maids or valets. Of the eighteen attendants, nine will be valets and nine maids. Four of the former will be Japanese. The latter will include French, German, Hungarian, Swedish, and American women.

## MRS. FISKE'S COMPANY COMPLETE.

Harrison Gray Fiske announces the assignment of the principal parts for the members of Mrs. Fiske's Manhattan company who will participate in Arthur Schnitzler's one-act play, The Green Cockatoo, which will be given the third week of Mrs. Fiske's engagement at the Lyceum Theatre in conjunction with Gerhart Hauptmann's Hannele. Mrs. Fiske will not play a part in The Green Cockatoo. The principal characters follow:

Emile, Due de Cadignan, Edward Maxey; Francoise, Vicomtesse de Noget, Cyril Chadwick; Alban, Chevalier de la Tremouille, Gregory Kelly; Marquis de Lances, Fuller Mellich; Severine, Merle Maddern; Rolha, R. W. Tucker; Prosper, Henry Stephenson; Henri, Holbrook Blinn; Michette, Virginia Kilne; Filpote, Veda McVey; Leocadie, Alice John; Grasset, Sheldon Lewis; Grain, Wilfred Buckland; the Commissaire, T. N. Heffron.

Fuller Mellich will play the part of Hummel in Pillars of Society. Mr. Mellich will also participate in the productions of Hannele and The Green Cockatoo, which will be given the two last weeks of Mrs. Fiske's engagement at the Lyceum. This engagement marks his return to the Manhattan company and Ibsen. He played the role of Rector Kroll in Mrs. Fiske's production of Rosmersholm. He has played with Edwin Booth, Sir Henry Irving, the Kendals, Mary Anderson, Beethoven Tree, and recently made a strong personal impression as Sir Oliver Holt in support of Eleanor Robson in The Dawn of a Tomorrow.

The dress rehearsal of Pillars of Society will take place at the Lyceum to-day. Mrs. Fiske and the company will then go to Rochester and play an engagement at the Lyceum Theatre there for three nights, beginning Thursday, March 24. Only Pillars of Society will be given in Rochester, and Hannele and The Green Cockatoo will not be produced until the third week of Mrs. Fiske's engagement in New York City.

## MRS. JAMES IN TOWN.

Mrs. Aphie James, widow of Louis James, arrived from Kansas City, where her husband's remains were buried, on Sunday. She is at the Knickerbocker Hotel.











## GRADUATES GREETED.

The Society of the Alumni of the American Academy Receive Young Players.

On Friday last there was a very large attendance of the Society of the Alumni to welcome the members of the class of 1910 of the American Academy of the Dramatic Arts.

Features of the programme of the afternoon were interesting remarks by class representatives, members of the faculty of the Academy, Anna Warren Story, Wales Winter and others. Philip Perry, who has accepted the appointment of class representative, responded on behalf of this year's class. Mrs. Randolph Hartley (Emily Wake, man), Fanny Cannon, Florence Huntington, Laura Hunt, Pedro de Cordoba, L. Rogers Lytton, George Gaul, and Felix Krembs, were among those who congratulated the class for excellent work in the various plays presented.

Letters and telegrams of regret were received from Abbie Whinnery, of Philadelphia; Mrs. Emma Sheridan Fry, Florence Auer, George Fawcett, George Irving, Brandon Tynan, and others.

In response to a request from the president, Roberta Droste wrote a greeting in verse.

At the regular weekly reunion on Friday afternoon, March 25, Mr. and Mrs. Edwin H. Arden will be guests of honor and all graduates are invited to be present. Although the meeting falls on Good Friday it was thought best not to postpone it, as many of the graduates leave town the following week and will therefore be able to attend at least one reunion as members of the society before they begin rehearsals here or elsewhere.

## TRAHERN THEATRE BURNS.

One of Al Trahern's theatres, located at Huntington, L. I., and known as the Huntington Opera House, was burned to the ground last Tuesday morning, March 15. The cause of the fire is unknown. Mr. Trahern lost several hundred dollars worth of properties, a complete instalment of up-to-date opera chairs, furniture and several sets of scenery, besides a large wardrobe of stock costumes.

The theatre was an old structure and seated about 1,200 persons. It was one of the most lucrative of all of Mr. Trahern's houses. The Trahern stock company always drew a large audience each time it played the house.

The company was scheduled to open its fourth season of return dates at the Huntington Opera House on March 31. In place of that town, however, Mr. Trahern has secured Glen Cove, where his company will play one night each week of the coming spring and summer season. The other towns on the Trahern circuit are Patchogue, Sayville, Bay Shore, Riverhead, and Greenport. The season opens next Easter Monday, March 28, at Sayville.

## COLLIER'S IRRATIONAL WEEKLY.

Last week Broadway was treated to a new bit of journalism. William Collier, the star of A Lucky Star, came forward as an editor of a burlesque Collier's Weekly. He called his paper Collier's Irrational Weekly. On the cover was a picture of Mr. Collier, which was "not by Maxwell Parish." The table of contents promised stories by the Emperor of Germany, King Edward VII, William Shakespeare and many other celebrities, but evidently after the table had been made out no room was found for the contents. "The Depraved Confession of William Gillette, Actor," "The Stage Exposed by A. Muckrake," and "The Home Life of an Actor. An Interview with William Collier," were pregnant with Collierisms. The Yale Classics of the Collier's Irrational Weekly were far better known volumes than the Harvard Classics of Collier's National Weekly, and included Nick Carter in 4144 volumes, Deadwood Dick, Julius Caesar's Gilded Book, and Plays Puns and Piling by O. Pshaw. The first edition of 15,000 copies was quickly exhausted and a second is now in print. The number, by the way, was dated April 1.

## AN AMERICAN GRAND OPERA.

Frederick S. Converse's romantic one-act opera, The Pipe of Desire, was produced at the Metropolitan Opera House, Friday night with the following cast:

Isian ..... Riccardo Martin  
Nada ..... Louise Homer  
The Old One ..... Clarence Whitehill  
First Sylph ..... Lenora Sparks  
First Undine ..... Lillia Snelling  
First Salamander ..... Glenn Hall  
First Gnome ..... Herbert Witherspoon

The opera is rather amateurish, though gives promise of good things from the same composer. The libretto, by George Edward Barton, was unsatisfactory. The production was made under the direction of Alfred Hertz. The story of the opera is symbolical of the futility of human desire. The pipe is that magical instrument whereby the person possessing it can have whatever he wishes. The loss of the pipe causes everything to resume its natural condition.

## HACKETT IN MONSIEUR BEAUCAIRE.

James K. Hackett will shortly begin a tour of the leading cities in Monsieur Beaucaire, the play founded on Booth Tarkenton's story, in which the late Richard Mansfield appeared. Until recently during the present season Mr. Hackett has been starring on tour in Henri Bernstein's drama, Samson.

## FOREIGN STAGE NOTES.

A Neglected English Composer Scores at Last — Sarah Bernhardt in a Richpin Play.

At Covent Garden, London, Thomas Beecham recently produced the operatic work of a neglected Englishman, Frederick Delius, which had previously been produced in Germany but never before in England. It is entitled The Yorkshireman, and reveals the tragedy of a boy and girl in love with each other and driven apart by the selfishness of the parents, who wrangle over a piece of land with the bitterness of the Capulets and Montagues. The libretto is taken from a German story by Gottfried Keller. The audience was deeply impressed by the work.

Jean Richpin's adaptation from the Italian, La Befra, served Sarah Bernhardt recently to display a marvelous exhibition of her melodramatic power in the role of Melespini, a youth who is deeply humiliated by the brothers of the young girl with whom he is in love and exacts a horrible revenge by torturing one brother and causing him to murder the other by mistake. The play is full of Italian cruelty but is praised for its dramatic force and fine mounting.

Amelia Bingham recently scored a pronounced sensation at the London Hippodrome in a potpourri of scenes called Moments from Great Plays, which included La Tosca, Madame Sans Gene, The School for Husbands, and The Modern Lady Godiva.

Lady Betty, by F. E. French, and recently produced at the Royalty Theatre, London, is described as childishly crude and very poor.

Austin Strong's quaint little drama, The Toy-maker of Nuremberg, which failed in New York because it was poorly played, has made a good impression on the London critics. The Express describes it as "one of the most tender, human little plays that has been seen in recent years."

Paris recently saw a military love drama, 1812, in four acts in verse, by Gabriel Nigond, at the Theatre Antoine, dealing with the unexpected return from Russia of one of Napoleon's soldiers, who finds his betrothed wedded to his brother and at first curses them, but eventually is reconciled to the situation.

French critics praise Antar, a five-act drama in verse by Chekri Ganem, music by Rimsky Korsakov. The subject is Arabian and highly tragic.

At the Opera Comique in Paris a lyric drama in four acts, entitled Leone, by Emmanuel Arne and Georges Montorgueil, music by Samuel Rousseau, was produced on March 7. The theme deals with the unhappiness growing out of a Corsican vendetta. It received very dignified treatment at the hands of the critics.

The Fighting Chance, by Edward Ferris and B. P. Matthews, is expected to pack the big Lyceum Theatre in London for months to come. It is a lurid melodrama replete with the surge of British khaki uniformed soldiers and Pwatham savages.

Madame Simone, who plays the seductive hen pheasant in Chanteclair in Paris, was recently robbed of 12,500 francs by a young peasant servant to whom she had become greatly attached. The youth had spent the greater amount of the \$2,500 when arrested in the company of his companions.

## CHILD LAW IN ST. LOUIS.

Several boys who have been employed as vendors of peanuts and candy in the theatres of St. Louis have been compelled to relinquish their jobs owing to the strict enforcement by State Factory Inspector W. W. Williams and Deputy Ben Deering of the law which forbids the employment of boys under sixteen before 7 o'clock in the morning and after 7 in the evening.

## FORMING AN ACTORS' UNION.

Thomas Burroughs is engaged in forming a local union of actors to affiliate with the Knights of Labor. "There is a union in Chicago," says Mr. Burroughs, "and we expect to form such bodies wherever it is possible, with a view finally of an actors' international union as the only method of gaining recognition from the American labor movement."

## GOSSIP OF THE TOWN.

Frank Mills has been engaged for the leading male role in the company supporting Mary Mannering in A Man's World, at the Comedy Theatre. Mr. Mills will make his initial appearance in the piece on Monday, March 28, replacing Charles Richman.

Jacobs and Forrester, managers of The Lady from Lobster Square, have engaged the following people: George Chene, Lucy Weston, Lillian Lee, Ray Beveridge, Felix Williams, William Pruette, Wilfred Clarke, Frank Goldsmith, Orlando Daly, Richard Freeman, William Nugent, Master Irving Glick, and George Marion, who is staging the piece. It will open in Atlantic City on March 31.

The Shuberts have engaged Sydney Ellison, who has been the general stage director for George Edwardes in London for a number of years. Mr. Ellison is considered the best producer of musical comedy in London to-day. He was responsible for the staging of nearly all the Gaiety Theatre successes, in addition to having put on Florodora, The Silver Slipper, and Havana.

Harry Corson Clarke closed a twenty-five weeks' season with The Girl and the Wizard at Milwaukee on Saturday. After a rest of a week or two at Chicago Mr. Clarke will accompany Mrs. Clarke (Margaret Dale

Owen) to New Harmony, Ind., where Mrs. Clarke goes on business concerning the estate of her father, the late Col. Julian Dale Owen.

At the close of the season William J. Kelly, who plays the leading male role in The Lily at the Stuyvesant Theatre, is to make a tour of Europe, accompanied by Dr. James C. Kelly of Boston.

Laura Burt's mother has just returned home from the West, where she visited her son, who is a Welsh clergyman at Youngstown, O.

DeForest F. Dawley, for four years leading man in Al Trahern's stock company, has been engaged to support Selma Herman in St. Elmo. Mr. Dawley will have the role of St. Elmo.

Claire Grenville has been engaged to play the part of the dashing widow, Mrs. Brewster in Charles B. Dillingham's production of The Echo.

Lillian Buckingham, who is collaborating with Cecil B. DeMille on a play to be called The Stampede, has been appointed chairman for the bowling alley at the Actors' Fund Fair.

Henry B. Harris' first musical production, The Skyline, will follow Bright Eyes at the New York Theatre, April 4. In the cast are May De Souza, John Biavin, Charles Vance, Anna Boyd, Frank Belcher, Eddie Garvin, Grace King, Harrison Broadbank, May Emory and Hazel Cox. The book and lyrics are by William Harris and the music is by Frank G. Dessert.

Billie Burke was tendered a tea by Daniel Frohman Friday afternoon in the Lyceum Theatre. Those in attendance were Mrs. James Speyer, Frederick Townsend Martin, Mr. and Mrs. Russell Colt (Ethel Barrymore), Mr. and Mrs. Julian L'Ettrange, Carol Frohman, Etta Frohman, Constance Collier, Isabelle Irving, Hilda Spong, Ruth Maycliffe, Charles Cherry, Frank Mills, Frederick Kerr, Edward Martindale, Bruce McRae and Alan Patrick Campbell.

Doc Gardner, agent for B. C. Whitney's The Loved a Lasse company, has been transferred to A Knight for a Day under the same management.

After a four weeks' rest at Palm Beach and a visit to the Winter home of Manager Pitou at Hobe Sound, Fla., Chauncey Olcott resumes his tour in Ragged Robin next Sunday night at McVicker's Theatre in Chicago, where he is to play a two weeks' engagement. Mr. Olcott's recent appearance at the Academy of Music here was so successful that a return engagement at another theatre will be played in May.

Flake O'Hara, the Irish comedian and vocalist, is resting during Holy Week. He resumes his tour in Wearing of the Green Easter Monday in Toledo, after which he is to fill engagements in St. Louis and other important Western cities. Next Fall Mr. O'Hara will be seen in New York in his new play, which will be put on for a run.

Thomas U. Morrison has closed his engagement with the Western company presenting Beverly of Graustark and has returned to New York.

A preliminary injunction has been granted Victor Herbert and others by Judge LaCombe, restraining William Pruette from singing "I Want What I Want When I Want It" in vaudeville. Mr. Herbert holds the copyright of the song, which was sung by Mr. Pruette in Mlle. Modiste.

Gertrude Millington will take Adele Ritchie's place in The Girl in the Taxi. At the one hundredth performance in Chicago, March 28, miniature taxicabs will be given away as souvenirs. The play will come to New York Aug. 15.

The three companies presenting A. H. Woods' The Girl from Rector's have closed for the season. They played fifty-seven weeks, from Jan. 20, 1909, to March 5, 1910.

The company which is to open at the Colonial Theatre, Chicago, April 10, in Madame Sherry left New York last week. It includes Lina Abartanell, who is to star; Jack Gardner, Ignacio Martinetti, and Elisabeth Murray.

Harry E. De Lasaux, after an absence of two years, left for San Francisco March 15. Mr. De Lasaux, who was at one time correspondent for The Mirror in San Francisco, has written several clever dramatic sketches, two of which he has recently disposed of.

Dudley Arthur was suddenly called upon to play General Marlanx in the Western company of Beverly last week and gave a good account of himself. He is only nineteen years old.

Jack L. Newton and Dan Baker, of company C of The Traveling Salesman, which will rest during Holy Week, will spend the week at West Baden Springs, Ind.

Owing to the illness of Justina Wayne last Wednesday night at the Grand Opera House, Brooklyn, Hazel Harroun played the role of Beverly and gave a thoroughly pleasing and satisfactory performance. Mae E. Anderson assumed Miss Harroun's part on that evening.

William F. Nugent, who has been with The Blue Mouse for the last three seasons, has signed with The Lady from Lobster Square.

Dora Goldthwaite is confined to her room with a broken wrist, and would like her friends to know of her mishap. She expects to be housed for four or five weeks. She had to give up an engagement with May Irwin, much to her regret.

Ruth Sheppard, having closed her season with York and Adams, is visiting her mother at Birmingham, Ala., for a month.

Caro Roma, the California prima donna, has returned to town after a successful eight months tour of the Pacific Coast, sing-

## GEORGE IRVING.



Dintoff, Syracuse, N. Y.

George Irving, whose portrait appears above, says that he can remember no more strenuous days than Monday, Feb. 21, when Clay Clement died, and Tuesday, Feb. 22. In order to give a performance of The Servant in the House at Cedar Rapids to the biggest audience of the season, he took the part of the Dragoon at noon, and played it that night, then made a sleeper jump to Madison, arriving at 3 o'clock and playing the matinee and night to big houses. In other words, he studied the part, and gave three performances in thirty-six hours, besides traveling for eleven hours.

The "Gazette" said: "Under circumstances unprecedented in the history of Green's Opera House The Servant in the House was presented last evening to a delighted audience. . . . It seems almost incomprehensible that with only one rehearsal such an artistic result could be attained. Mr. Irving scored a veritable triumph, and showed keen pleasure at the enthusiastic curtain calls to which he was compelled to respond."

The "Times" said: "Mr. Irving is an accomplished actor, and he made almost as much of the Dragoon as Mr. Clement himself could have done. . . . So well pleased was the audience with his acting that at the end of the third act he received three or four decisive curtain calls. The audience made him the hero of the play."

ing her own songs. While there she was elected an honorary member of the Gamut Club of Los Angeles and the Papyrus Club of San Francisco.

A Maker of Men, by Alfred Sutro, was produced last night at the Garrick Theatre as a curtain-raiser to The Girl He Couldn't Leave Behind Him. Hattie Williams and Ernest Lawford appear in the leading roles.

Edith Ellis Furness will make the dramatization of E. P. Roe's novel, "He Fell in Love With His Wife," which Robert Campbell and Gus Bothner will produce next season.

H. Glittus Lonsdale has joined Mrs. Lealle Carter's company, replacing E. J. Batcliffe, Mrs. Carter's leading man.

## STOCK COMPANY NOTES.

The Peruch-Gypene Stock company, which has successfully been attracting the resident and visiting populace of Tampa, Fla., for several seasons, has been strengthened by the engagement of the popular Shakespearean actor, Edouard D'Oile. In addition to the comedies and dramas customary in good stock repertoire, Mr. D'Oile will add several Shakespearean and romantic plays during the remainder of the season.

Artie Mas Blackburn, late leading woman of Clarence Bennett company in Under the North Star, has been engaged to play leads in stock at the Curtis Theatre in Denver, Colo. Miss Blackburn joined the Curtis players on March 7.

Joe H. Lee recently joined the Cross Stock company for the comedy parts. The company has been playing permanent stock at South Norwalk, Conn., for the past fifteen weeks. He joined on short notice, being hurried away from New York on a noon train and got the part that afternoon (the Irish comedy, Charlotte Temple), a part of twenty-five sides, and with a hurried rehearsal, not seeing any of the company till he met them at the evening performance, went through the part, speaking every line. Mr. Lee reports that the company has been doing good business.

H. E. Pierce and Company have purchased the entire equipment, etc., of what was formerly known as the Lyceum Scenic Studios of Duluth, Minn., and at the close of the tour in Wyoming Lee Parvin, who has been in advance of this attraction during the past two seasons, will take to the road during the Summer season, interviewing the one-night stand managers, securing orders for anything and everything in the scenic line. He will travel with a fully equipped and model stage.

In Wyoming, after a week in Chicago, will play a short season in the East, closing May 1 in Washington, D. C.



# THE ACTORS' SOCIETY

## THE WALTER HILL STOCK COMPANY RESTS DURING HOLY WEEK.

Mr. and Mrs. Hill Will Visit in Boston—William Gerald, Louis R. Grisel, Theodore Roberts, J. H. Green, Abigail Marshall and Alphonse Ethier Return to Town.

O. Jay Williams is playing Herr Brettnier in The Test with Blanche Walsh. According to his notices he is giving it all the touches of a Warfield.

Carrie Lee Storie is playing Mrs. Watson in Penelope with Maria Tompsett, and reports a very successful tour. Business is so good that he expects to stay out until the last of April.

Otto Hoffman says he was a very good bug hunter, but made a very bad lady's man, and ends by being a lobster, as he couldn't catch on with The Lady from Lobster Square. Otto played Bill, the bug hunter, in The Broken Idol during his New York run at the Herald Square Theatre.

During Holy Week the Walter O. Hill Stock company closes for the week, and Mr. Hill and Alice Donaldson (Mrs. Hill) will motor to Boston in their Cadillac, where they will visit Mrs. Hill's father and mother. They will open Mrs. Hill Monday to continue through the Spring and Summer.

The Hill Stock company has been playing over Mr. Hill's Circuit for the past forty-five weeks, meeting with great success. Miss Donaldson is the star, and through her clever work and charming personality has gained a large following. William Gerald has closed with the Keith Stock company, Cleveland, Ohio, and has returned to New York. Mr. Gerald is engaged with the stock company in St. Louis, Mo., for the Summer.

Harry Robinson sends in glowing reports of the business done by The Gentleman from Mississippi company.

With Blanche Bates in The Fighting Hope are Wedgewood Nowell and Loretta Wells. Justina Wayne was in New York for a day or two last week. She has been playing the title role in Beverly.

Edward Davery, who has created such a furore with his new vaudeville offering, The Picture of Dorian Gray, will be in New York soon, where he will be playing in Percy Williams' houses.

Louis R. Grisel, who has been playing with Such a Little Queen, is returning to New York, owing to the closing of that company.

Owing to the closing of The Barrier, Theodore Roberts, J. H. Green, Abigail Marshall, and Alphonse Ethier will soon return to New York. The sketch in which Theodore Roberts is to appear in Boston March 26, is by Robert Stoddard and not by Mr. Frickus as was stated in this column last week. It is entitled The Honor of the Light.

## INCORPORATIONS AT ALBANY

### The National Protective League Formed as an Investigation Society.

The following theatrical and amusement companies filed articles of incorporation with the Secretary of State at Albany the past week:

Vanderbilt Attractions Company, New York; to equip and maintain one or more theatres and to present operatic and dramatic performances of all kinds; capital, \$1,000; directors: Arthur Klein, 980 Prospect Avenue; Leon Levy, 801 West 138th Street; Louis J. Levy, 27 East Ninety-seventh Street, New York City.

Phoenix Amusement Company, New York; to manage and control theatres, summer gardens and moving picture exhibitions; capital, \$5,000; directors: Lewis R. Seelig, 84 East Ninety-seventh Street; Lewis Rosenblum, 506 East 188th Street; Joseph Carr, 244 West 148th Street, New York City.

Marvel Amusement Company, New York City; to act as proprietors and managers of theatres and managers, and in particular to provide for the production of operas and stage plays of all descriptions and moving picture attractions; capital, \$25,000; directors: Abraham Kaufman, 308 East 149th Street; Sidney W. Selmer, 418 Central Park West, New York City; Howard T. Cole, 906 St. John Place, Brooklyn, N. Y.

1941 Broadway Company, New York City; to build theatres and manage theatrical companies of all kinds and conduct moving picture entertainments; capital, \$100,000; directors: Daniel R. Brown, 225 West 64th Street; Henry W. Schwarz, 314 Christian Street, Philadelphia, Pa.; Hollis R. Cooley, Great Kill, Staten Island, N. Y.

Cowan's, Limited, New York City; to carry on the business of furnishing all kinds of entertainments and to act as proprietors and managers of theatres and moving picture houses; capital, \$5,000; directors: Walter H. Thacker, C. A. Weiden, 27 William Street, New York City; Bernard Call, Clason Point, N. Y.

The Mullin Film Service Company of the West has changed its name to the Peerless Motion Picture Company.

National Protective League, New York City; formed to investigate the requirements of the people and provide for the reduction of the cost of living in various ways, including the furnishing of theatre tickets; also to present, operate and dramatic representations; capital, \$50,000; directors: Max Knutson, 31 West 119th Street; Joseph Moellers, 102 East Nineteenth Street; August Fisher, 309 East 120th Street, New York City.

## THE RECORD OF DEATHS.

Louise Montague, known many years ago as the Ten Thousand Dollar Prize Beauty, died at her home in New York, March 15. She first came into public notice in 1878, when she became a member of Adam Forepaugh's Circus. Mr. Forepaugh, seeing her beauty, determined to make that a feature of his show. He offered a prize of \$10,000 for the most beautiful woman in America, and Miss Montague was selected as the winner. Thereafter she was known as the ten thousand dollar beauty. After several years touring with the Forepaugh Circus she appeared with Pat Rooney at Tony Pastor's Theatre, and later with Edward E. Rice's company in The Corsair. She was the star of David Henderson's Sindbad the Sailor. In London Miss Montague had much success in the title role of Don Juan, at the Gaiety Theatre, a production in which Clive Lofthouse also appeared. She had also appeared in the original Pinaflore company, Strangelove, and The Crystal Slipper. She was the divorced wife of Paul Allen, of the variety team of Lester and Allen, married Harry Montague, the romantic actor, who died about twenty years ago, and about twelve years ago she married John W. Norton, who was killed in a train wreck about two years later. She is survived by one son, Harry Montague.

Lawrence J. Richardson, owner of the Richardson Theatre, Oswego, N. Y., died in that city March 11.

Emmy Carle, wife of Rudolph L. Koch, of the Irving Place German Theatre, died in New York March 13, at the age of 23 years. Her funeral was held Friday afternoon. The entire stock company of the Irving Place Theatre and delegations from the German singing societies attended.

Daniel Cronin, a former Leavenworth, Kan., boy, died in Philadelphia, Pa., March 13, after a three weeks' illness with pneumonia. He had been engaged in the theatrical business for the last twenty-five years, being stage carpenter for the John Drews company, and was a native of Leavenworth, Kan., and the funeral was held from his old home.

Edwin Panst, who died suddenly March 3, was born in London sixty-nine years ago. At the age of seven years he began his stage career. He was father of the original Flax family of acrobats. He lived in Australia many years. He leaves a widow and a large family.

Ole Olsen, known as Prince Ole, who came from Norway eight years ago with a troop of midwinters, died in New York Saturday of pneumonia. He was a feature of the circus at Madison Square Garden last year. He was three feet four inches tall and was sixty-five years old. He was well educated and spoke four languages.

## LETTER TO THE EDITOR.

### A Tribute to Louis James.

To the Editor of the Dramatic Mirror: Sir.—May I add my humble but heartfelt word of praise to the offerings of "The Matinee Girl," William Christie Miller, of Los Angeles, your Salt Lake City correspondent, C. E. Johnson, and hundreds and thousands of others throughout the United States and Canada, who, in the death of Louis James, beyond any doubt, one of the noblest homes of them all, witness to the loss of a dear friend, and to the world, of one of the most sublime specimens of man?

When the fateful wire came to me in Fargo, I was summoned to the office of the "Evening Forum," where editor J. J. Brewer showed me the associated Press message concerning the astounding intelligence. Mr. Brewer counted Louis James as a king among men, and feelingly remarked: "Dear Louis James! What a man was there; too bad, too bad. But there is one consolation, his troupe are over!" Mr. Brewer, I responded, "Louis James never had any troubles!" and I believe all who were ever blessed with his friendship will vouch for this.

Though I had known the "Governor," as every member of the company respectfully called him, since 1883, I had only been associated with him in a business capacity last season, and this, in that, too, all short time we had become more than business associates. I do not believe there is any other man who realized and appreciated the magnificent lovable qualities of Louis James more than I did. Referring again to "The Matinee Girl," I, too, can claim written testimonies evincing the characteristic qualities of the man, and it was only after my arrival in Patchogue, after seeing the devoted widow, and the remains, started from St. Paul to Kansas City, that I received the last letter ever written by the Governor. The letter, in due season, March 4, 1910, and was written during the morning of the day he was stricken, was addressed to me at Winnipeg and forwarded here. It begins:

"Beloved: What has been done to us has been good and plenty. Twenty-seven hours getting through the Canadiana. The company had been stalled in the Northern Pacific Railroad snowdrifts. He goes on to describe the other delays occasioned by the snow and, afterward, floods. "The horrors of the catastrophes at Wallace and vicinity is beyond expression. Poor souls, peace be with them. All about as usual with us now. Try and continue in that straight road of virtue and sanctity for which you are noted. With best wishes, as ever, LOUIS JAMES."

"Will see you in Winnipeg, I hope. Quite showing me."

Oh, be joyful! "I." Mr. James was stricken in the theatre in Helena about seven thirty in the evening of Friday, March 4, and after being treated by a physician for about half an hour, was removed to his hotel. He was conscious during the short ride in the carriage and asked after his family, as he had been asked to arrange for his comfort. During the night he was perfectly sensible of his illness, and several times spoke to his wife and to Edward Decker, our company manager. About eight twenty Saturday morning, March 5, Mr. James expressed his desire to get on his feet, and before either of them in the room could prevent, he actually rose and took two or three steps before Mrs. James or Mr. Decker could reach him. His knees appeared weak, and the two assisted him to a couch, upon which he sank, while Mrs. James asked that aid be summoned to get the patient back to his bed, from which, unaided, he had arisen. "The Governor" heard the request, opened those great eyes which had always beamed with the joy of life, smiled wanly upon Mrs. James, and with the distinctly uttered words, "Let me rest here," calmly passed away before the help called for could enter the room.

So ended the life of a man whom all the world loved, and with his taking off barely realized yet by the writer, my heart goes out to his anguished widow, whose loss, of course, is irreparable.

## KNOXVILLE T. M. A.

Knoxville Lodge, No. 112, T. M. A., was formally instituted on Sunday, March 13, with Alfred Chase, of Chicago, as Grand Master, and President James J. Quizer, of Memphis, Tenn. The new lodge has leased the entire second floor over the Empire Theatre, which will be furnished for lodge and club purposes. All papers and theatrical magazines will be kept on file in the reading and writing room. Bathrooms are being installed, with all the appurtenances of a club. All visiting members of the T. M. A. and their friends are invited to make Knoxville Lodge rooms their headquarters. All mail for any of the profession may be addressed in care of the lodge and will be cared for until claimed. The following officers were elected to act until Dec. 31, 1910: Albert Franz,



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of Staub's Theatre, president; E. C. Barnes, vice-president; Lewis S. Barrett, secretary; F. Martin and F. Boyd, manager and treasurer, respectively, of the Bijou Theatre, were elected treasurer and financial secretary, while Albert Russ and J. E. McCampbell, of Staub's Theatre, were elected past president and marshal. William Elmer, musical director of the Bijou, was chosen sergeant-at-arms; J. E. Cassidy, city bill poster, F. Stahl and J. B. Morton were elected trustees.

## LETTER LIST.

### To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 23, 1910, mail received at The Mirror Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

### FORWARDING MAIL.

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These regulations have become necessary owing to the large increase of the amount of mail matter handled by The Mirror. Patrons will facilitate mail service of The Mirror by conforming strictly to the above regulations.

## WOMEN.

Allen, Estelle, Mrs. E. Asmus.  
Boyd, Sarah, Ruby Bridges, Patricia Harrington, Helen Brooks, Kate Blanc, Jesse Barnes, Cora Bala, Iva Barbour, Marie Baxter, Bertie Beaumont, Mrs. Alec F. Bodd.  
Clark, Claudia, May Clements, Sadie Calhoun, Ethel Clifton, Emma Calve, Kitty Cheatham, Claudia Colonna, Florence Courtney.  
Drew, Grace, Matilda Deason, Jane Daymar, Ivy Davis, Dorothy Dase, Edith Dillingham, William Downing, Marie Dalton, Ethel J. Dehmer, Pasquella De Vos, Daisy Deane.  
Edelman, Josephine, Myron Elyse, Edna Earle.

Forbes, Mary E., Mrs. Thornton Fried, Marjorie Fieldbrooke, Ethel Fuller, Harriet Ford, Constance Farmer, Hatlie Foley, Lillian French, Carolyn Friend, Jane Fearnley, Mrs. Chas. Fulton, Beth Franklin.  
Gifford, Maud, Virginia Gill, Gertrude George, Nance Gwyn, Marion Goodwin, Mrs. J. D. Glover, Isabel Gould.

Hanchett, Julia, Mary Hall, Evelyn Howard, Grace Henderson, Harle H. Harris, Ila H. Hunt, Caroline Harris, Laura Hubert, Myrtle Howard, Marion Hutchins, Lillian Harlan, Beryl Hope.

Johnson, Mildred H., Ethel Johnson.  
Kling, Marie, Genevieve Kane, May Kehn, Kitty Kyle, Doris Keane, Clara Kral, Roselle Kopp.

Lorraine, Lenore, Mrs. Harold Lyman, Morgia Lytton, Jose Lovering, Florence Lorraine, Zora Lawrence, May Lahay, Jeffrey Lewis, Alice Leigh, Lillian Lawson, Elise Leott, Leslie Leong.

Manie, Alice, Pauline Marshall, Maggie Moore, Louise Margaret, Eleanor Mortimer, Nellie Melba, Mary Malatesta, Jane Morris, Bernice Mirrell, Bernice Marlowe, Ethel Millard, Mrs. G. A. Morrell, Mrs. Phila M. Miller, Mrs. G. A. Morris, Mrs. Ed. Manley, Mrs. Harry McFarlan, Naeve Marie, Rosa Neal, Marie Nordstrom, Neva Nicholson.

Otis, Elita P., Mrs. Chas. S. Ogle, Gene Ormonde.  
Peniston, Louise, Mrs. Geo. B. Paddison, Marion Pierce, Pauline Pauli.

Quigg, Mildred, Mrs. W. A. Quirk.  
Raper, Eola, Ruth Randall, Helen Russell, Lillie R. Raymond, A. C. Russell, Mrs. W. F. Rochester, Carolyn Ryan, Jennie Russell, Poggie Reynolds.

Stanton, Dorothy, Carmen Sloane, Edith St. Claire, Julia Sanderson, Emily Stevens, Ermaine Stuart, G. L. Storey, May Storey, Ruth Shepard, T. M. Shay, Mrs. Chas. Stevenson.  
Towar, Silence, Charlotte Townsend, Julia R. Tracy, Louise Taylor, Mrs. S. E. Taylor.

Vandenburg, Joe, Irene Van, Grace Vinton, Ruth Van.  
Watson, Olive, Lillian Woodbury, Kathryn M. Wayne, Beulah Watson, Jane Wexbury, Marie Wainwright, Flora Wilson, Lillian West, Alice Washburn.

Zaleska, Rosina.

## MBN.

Adams, Robt. E. C. Albertson, Chas. Alexander, Wm. H. Atkinson, Harry Andrews, Edw. B. Adams, T. Antony, Fred J. Adams.  
Broughton, S. J. Barrett, E. Bernert, Martin Bosworth, Will F. Boyer, L. Bird, O. R. Butler, E. B. Burton, Howard Boulden, Wm. Brierton, Edmond Bense, Chas. E. Burden, Jack Bell, Jack Bellgrave, O. Barton, Chas. Burke, Thos. H. Bull, Kirk Brown, Alf Bruce, Dan Bruce, Wm. H. Harward, Kim Razzott, Edw. H. Beckert.  
Cogny, Julius J., Walter Cluxton, Geo. Castell, A. Carroll, Harry C. Clark, Harvey A. Cassidy, W. J. Cassidy, J. A. Chaim, Freeman Cason, W. F. Clark, Bernard Cavannagh, Joe Carri-wright, Frank Currier, Alexander Carr, Jno. B. Campbell, Owen B. Coll, Hugh Cameron, G. F. Collins, Harold Crane, Thos. H. Coote, J. F.

## "The Strike"

has no effect on our business. Read what the Saratoga Daily Eagle of March 13th says:

"UNCLE TOM'S CABIN—Stetson's big double Uncle Tom's Cabin Company, under the personal management of Leon W. Washburn, made its annual visit to the Broadway Theatre on Monday, March 7, and drew large and well pleased audiences both matinee and evening. The company is one of the largest and strongest ever seen here, and they carry a large quantity of beautiful scenery and electrical effects, which makes it much above the average. The grand transformation scene, called Eva in the Golden Realm, is very handsome. A number of strong specialties are introduced, and the Stetson male and female quartets in popular melodies scored a hit by their clever work. The company carries two Tompkins and two Marks, the largest, and they keep the audience convulsed with laughter, but don't think for a moment that no one cried at the death of Eva and Uncle Tom, for there was more than one wet handkerchief carried home, which, after all, is a large part of the fun of going."

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Dale, Walter, Paul Dickey, J. W. Davis, Ben Deronsell, Albert Denair, Harry L. Dunkinson, W. H. Dehman, Joe T. Doyne, Jas. K. Dunne, S. G. De Kret, Otto Danna, Abel S. Dunagan, Geo. C. Dunsen, Frank J. Durand, Wm. Dehman, H. De Randa, Arthur Dehman, Robt. Downing, Walter O. De Witt.

Elmer, Edw., Chas. Elwood, Adolph S. Elliott, J. Jordan Edwards, Jas. A. Elbertson, Frank Herbert, Eugene Ferguson, Fred Fennimore, Rockcliffe F. Feltner, Fred F. Finley, Ned Finley, Jameson L. Finney, Dick Finney, T. D. Frawley, Edw. Foley, Mary Fenton.

Glendon, Frank, Jno. H. Garry, Lawrence Grant, Jas. Griffin, Wm. Gillette, Jas. Green, G. Grasmere, Jas. J. Guilfoyle, Jack P. Gordon, Frank Grove, Ferdinand Grubbs, Fred Gray.

Gray, Bert, Gerald Hancock, T. E. B. Henry, H. H. Hollis, Lucius Henderson, Franklin Harsh, H. E. Hollingshead, David Herman, Justin Haden, Fred Hilton, Tony Hamlin, Edw. H. Haines, Geo. H. Harris, Bobby Hagan, Del Henderson, Hill and Givinsky.

Johnson, Orrin, Jas. E. Jones.  
Kerr, Ed., J. Harry Kelly, Howard Kyle, Jay Kennedy, Chas. King, Leo Kohlmar, Geo. K. Kline, Albert Livingston, Lillian Leffingwell, Harry Ladd, J. Frank Logan, Robt. Lett, Wm. Lorraine, Robt. Le Roy, Harry Lamm, J. B. Lunt, Nelson Lingard, Robt. Lorraine.

Murray, Jack, O. L. Mayhew, Harry Mamm, Ted Marks, Thos. Marston, W. D. Miles, Edw. Mackay, Antoine Mittenwasser, Fred Murray, Chas. Merrill, Jno. Montague, H. P. McDermott, Mills McClellan, Jno. P. McGraw, Geo. D. McIntyre, Augustine McHugh, Jno. McNeill, Nell, Jas. Boyd Nolan.

Oliver, Geo. Albert Porto, Channing Pollock, Harry Paul, Willard B. Price, Tyrone Power, Harding, E. D. J. Roloff, Eddie Rodway, Arthur Rarick, Walter P. Richardson, M. T. Rochester, F. C. Rhodes, H. E. Robey, Leo Bell, Ed. L. Rice, Daniel H. Ryan, Edw. J. Rich.

Sherman, Arthur, G. Sheridan, Jno. P. Swickard, Jno. Steppeling, Edw. Scott, Jean Staffs, Howard H. Sinclair, Harry Sellers, Edw. Saxon, Loria Snyder, Frank Sheridan, Jas. A. Smith, T. B. Spay, Arthur Smith, Geo. W. Scott, Wallace Sackett, Walter Stanhope, W. D. Steadman, Sundberg and Sons, Stance and Edwards, Troutman, Edw., Ernest Trux, Jack Terry, P. Trunch, G. B. Towler, Ford B. Tronadale, H. Tronson, Odis B. Thayer, Harry Thornton, W. H. Thompson, Geo. Harry Trader, Chas. H. Taylor, S. Taylor.

Vaughan, Gustave L. Von Wiethoff.  
Wetheram, R. H., Chas. Wallace, Geo. E. Whitaker, Wm. J. Wilson, Kendall Weston, Jno. W. Whitaker, Fred Wallace, J. A. Welch, Chas. K. Wiers, Wm. H. West, Harry Woodruff, K. L. Wiley.

## REGISTERED MATTER.

Laura Bea Byrth, Walter N. Lawrence, Franklyn Whitman, Ernest Francoel, Jas. Cora, Sidney McCarty, Frank Rowan, Bernard Neve, Clara Paulet, F. A. Demersel.



## CHICAGO PLAYHOUSE NEWS

**First Production of Thompson Buchanan's Mrs. Partner—Otis Skinner to Be the American Chanticleer—Eugene Walter's New Play, Boots and Saddles—Mother.**

(Special to The Mirror.)

CHICAGO, March 21.—Of the *Harriet* Way which Mr. Belasco showed to Chicago at the Garrick last week critical opinion was widely divided, though most of it is favorable and some of it was enthusiastic. Popular opinion seemed to be that the play was not by any means as new a revelation of the life of illicit relations as expected. The play has drawn large audiences, held them and evoked a great deal of applause. It has stimulated at least one critic, which leaves the impression that *The Harriet* Way is important and valuable, that after all it makes for good. It certainly does not make loose life alluring. The fate of the young little actress who could try to be good for the sake of a man, but not for the sake of principle, as it left her nothing responsive to play to, is impressed in a way which would never attract beholders to go and do likewise. *The Harriet* Way will not live on as *Camille*, for it has not the charm. The difference is as great as between a butterfly and a bug. I hear that in a certain amateur Illinois city *The Harriet* Way was more disastrous so possibly Chicago is getting worn down to a blasé condition which is quite Parisian or Londonish, don't you know.

Frances Starr plays the difficult chief role of *The Harriet* Way with such success that she gets a great deal of sympathy, avoids all vulgarity, and yet convinces that the actress earned her salary through her lying and lack of principle when she had to choose between the hard and the easiest way. Miss Starr has received a great deal of praise in the reviews, and it is generally conceded that she shows improvement over her acting in *The House of the Rancho*. If the author's conception of this part was a lower, coarser woman, though prepossessing, he is under great obligations to Miss Starr. Joseph Kilmer, playing the heavy lead, the broker who says the actress' expenses, gives an admirable performance with a rational conception and an accuracy and completeness of detail which leave nothing to be desired. Edward H. Robbins, for years a leading man here under the name of Edward H. Haas, showed improvement over any former achievement here, and at least was attractive in the juvenile lead. He is young, good looking, well built and normal. If not gifted, William Sampson as Jim Weston and Beatrice Morgan as Edie and Violet stand as the colored maid have all received praise and merit it. The play continues this week.

A good deal was said about the "new triangle" of the new play by Thompson Buchanan which Grace George and company were acting at the Grand Opera House last week for the first time on any stage. We were told the eternal triangle of dramatic compositions were for once ignored, while the new one, a man, his wife and his business interests, was brought forward as the twentieth century variant. There is a strong suspicion that the threatening presence of a great new play, the presence of the eternal triangle that the critics, in Mrs. Partner, as this new triangle play is called, the wife began to be recognized as a modern wife and to be let into the business affairs of her husband. Kindly disposed, he lets her in and her feminine influence brings disaster. Her sincerity and good-heartedness eventually bring better luck. When business rivals come to talk and negotiate with Mr. Partner they find Mrs. Partner at home to receive, and she tells just what she ought not to tell. Apparently the play should be a deft, bright, witty comedy, but it is not. It is more serious. It is a rather pale, slender, medium-sized play, with a mild manner and ordinary speech. It says some fairly good things, shows a little budding and budding sense, but seems barely able to maintain itself in the best society. It does not draw very well, and its personality is not engaging. Miss George, of course, does the little wife nicely, but she has not the opportunity she has in *A Woman's Way*. At the climax of Act II she has to exclaim: "Damn, damn, damn, I have just caught that charming little word from her husband's manly remarks, and she damn just as capable as she seems and ingratiates. O. Aubrey Smith, becoming recognized here as an excellent actor, plays the husband properly at all times; Jack Handley adds much to the strength of the personality with his virile and natural man of business. Morton, Louise Hall makes an admirable character of Mrs. Delaney, and Reginald Carrington is good in the colorful part of Carrington. Henry Miller is doing better in this play as Ferguson, a mill hand, which indicates that he may yet be a reputation in character. The committee of factory hands' wives, a group of characters, was played by Lillie Conway as the Irish wife, Lila Konari as the German, and Margarita Fisher as the Bowery girl style of wife with a slippant air. Their husbands were played by Carl George, Frederick Hamilton, and the Miller. The club and society women were played by Carolyn Kenyon, Ruth Benson, Jewel Powers, and Bertha von Norman. Charles Stanley played Cortland De Laney, capitalist, and Edward Cronwell the man servant. Judging from the reviews the critics were not deeply impressed with the play.

Manager Herbert Duce, of the Garrick and Lyric, has discovered some more pretty young women and placed them in the Garrick as ushers and water carriers. An attractive girl with a rather plump figure meets you at the head of the stairway from the foyer into the auditorium and directs you right or left. You pass from one beauty to another, who gracefully escorts you to your seat. Then she sweetly hands you a programme. Later a picture of youth and hope and slender beauty comes to you with an elaborate silver holder filled with thin, delicate glasses, holding water as clear as crystal, and offers you a drink. Large numbers of men are renewing their acquaintance with water at the Garrick. Young men ushers used to stride half way down the aisle and shake the rest of the way I have not seen one of Mr. Duce's pretty girls try that yet. Sometimes after beauty has served a beast a cold tinkle into the glass.

Lulu Glaser comes to the Lyric March 28 in *Just Me and the Boys*, following Frank Daniels. *Madame Sherry* will be produced at the Colonial Sunday, Sept. 10, by George Lederer, Harry H. France, and Al. H. Woods. Rehearsals have been started.

Joseph Wilk, of Minneapolis, a former football warrior at the University of Minnesota, has

been wooing fortune this season as an advance agent. He was in the city for Mr. Brady, heralding Louis Mann at McVicker's.

David Belasco, Eugene Walter, and Mark H. Swan were in the city last week. Mr. Swan is to have a farce on at the Whitney Opera House, it is understood.

A new play by Eugene Walter, *Boots and Saddles*, is to be produced at the Lyric.

Mother, the new play by John Eckert Goodman, is in its opening week at the Grand Opera House this week. Emma Dunn and Frederick Perry are in the company.

John Drew is rather better than usual in *Constantin*, as a result of the cleverness of his French phrase, as one critic has in regard to the play. "It's a corking good show."

Otis Skinner may play the rooster in *Chanticleer*, announced as the opening bill of the new Blackstone next fall.

It is now announced that William Norris will begin an engagement at the Whitney March 20 in a farce called *Play Ball*.

The first performance in this country of Herman Hoppe's new comedy of German politics, *The Village Tyrant* (Der Tyrann), was given by the Wachener German Players at Powers' last Sunday. The acting, as usual in his company, was admirable throughout the play. Emil Marx was the loan shark. Toni Huprecht played the judge's daughter, and Ludwig Kretsch played the judge.

Hauptmann's *Loosey Live* was acted at the Whitney Opera House last week by dramatic school pupils under the direction of Hart Conway. The play will be performed in New York April 10 by the Yale Dramatic Association.

Frank Daniels began ending previews to the Lyric, formerly the Great Northern, last week in *The Belle of Brittany*, a classy and amiable English importation by way of New York. Mr. Daniels' admirers have maintained a high average of attendance so far and they have found much to enjoy, though not quite so much as in *The Office Boy* and others. Mr. Daniels has been received each night with a salvo of applause upon his first appearance in the play, and in the comedy scene where he sings about the clocking in her stockings he has been winning encores and "Oh Christies."

Bessie has been getting many encores with both of her important songs. Her fine voice seems to have been especially appreciated at the Lyric. She has a pleasing manner of acting. Elsie Ryan, Frank Rushworth, and Martin Brown and Joseph A. Bingham have been popular, but Mr. Rushworth's pleasing voice has had little chance. The *Brittany* butler song by Miss Ryan and chorus has had to be repeated several times, and the "I Must Have You" by Mr. Daniels has had another popular number. Mr. Daniels has been making comedy speeches with his usual abandon and success.

School Days at the National last week delighted the patrons as much or more than any other bill this season. It drew crowds all week. Herman Timbers made a hit with his violin as well as otherwise, and Anna Wilks was in high favor also. Others in the clever company were Wilfred Berwick, Daniel Murphy, Elita Reynolds, Millie Wood, Alma Baur and Charles F. Wales.

Albert Huprecht kept the Majestic completely filled with Roy Rogers and others last week. His lecture act, a decided novelty in vaudeville, was a big success. The leader of the Philistines seemed to be in fine spirits and his talk proved to be well suited to the occasion. Julian Hittler is back at the American Music Hall this week.

The playlet, *Whiskey*, by William Anthony Maguire, author of *The Heights and The Devil*, the *Servant and the Man*, now in vaudeville, is being prepared here for vaudeville. It will be seen at the Majestic the week of April 4.

The police censor cut out several scenes of *The Chinatown Trunk Mystery* here at the Bijou last week. In the first act the slapping of a white woman by a Chinaman was ordered out. The scenes of the killing of the girl and the dragging of the trunk and dead girl on the stage were prohibited. Assistant Chief Schuetzler said he favored the establishment of a bureau to which manuscripts of plays to be given here would have to be sent at least two weeks in advance, for determining whether the plays should be allowed here.

The 100th performance of *The Fourth Estate* in Chicago took place last Sunday night before an audience which filled the house. The management expects that the 200th performance will be reached and passed at the Studebaker. The Newlynas is at the National this week. Dorothy Rogers is playing the nurse in place of Ida Fitzgibbon.

The Elgfeldt will reopen April 11 as a dramatic production theatre. The first play will be *The Upright*, a new three-act comedy by Thomas Barry, under the direction of Bertram Harrison. John Wesley has been engaged for the leading part. Negotiations for Henry Kolker failed.

The bills this week: Grand Opera House, *Mother*; Studebaker, *Fourth Estate*; Powers' John Drew, *Garrick*; Eastway Lyric, *Frank Daniels*; McVicker's, *Louis Mann*; Colonial, *Genee*; The Silver Star, *Olympic*; The Fortune Hunter, *Chicago Opera House*, *Miss Patsy*; Cort, *Girl in the Taxi*; Princess, *Miss Nobody*; from Starland, *La Salle*, *Winning Princess*; Lillian, *Seven Days*; National, *Newlynas*; Crown, *The Classroom*; College, *dark*; the Academy, *Texas Jack*; Bijou, *In Wyoming*; Criterion, *Faust*.

Genee began a three weeks' engagement in *The Silver Star* at the Colonial last night. The Actors' Fund Benefit at the Auditorium, Friday, resulted in over \$7,000 for that organization. John Drew, Ralph Hertz, May Vokes, Louis Mann, Grace George, Harry Pilcer, Blanche Deyo, Thomas Ross, Elsie Ferguson and others were on the bill and appeared in many acts from *Boots and Saddles*, *Gertrude Quinlan* and the *Miss Patsy* company and the Seven Days company did not get a chance to appear.

Amy Leslie announces that Alice Fisher is to leave *The Fourth Estate*. Schiller Die Jungfrau von Orleans will be played by the Wachener German players at McVicker's, Monday afternoon, April 4.

Boulevard life in Chicago will be brisk next Summer, especially in front of the Studebaker, on Michigan Boulevard, where a military

avenue and in the lake front park. Government troops will participate. The attraction at the Studebaker then will be *The Echo*, a musical comedy with Richard Caris as the star and Nellie McKey as the star. Manager H. J. Sullivan, of the Studebaker, is already making preparations for the arrival of *The Echo* as the chosen Summer bill. It will be Mr. Caris' first appearance in Chicago under the management of Charles H. Dillingham.

Walter Jones and Blanche Deyo may star next season in a new musical play called *The Bed Postage*, by Collins Davis, author of *The Yams Yams Man*, and Arthur Gillespie, the song writer; music by Hilding Anderson, the leader at the Princess.

The Summer bill at the Chicago Opera House will be Henry W. Savage's *The Gay Hussar*. It will follow *Miss Patsy*, possibly early in the Spring.

A new play by George Middleton, *Roasted at the Hot Gate*, from the novel of the same name by Meredith Nicholson, will be produced next season by W. T. Oakhill.

Will J. Davis, Jr., who is managing the Illinois in place of his father, who is out of town, authorizes the announcement that Seven Days will keep on running at that theatre until next September.

The New York New Theatre company will be at the Garrick earlier than at first intended, May 23 to June 4, instead of June 13 to June 25. The plays will include *Twelfth Night*, *Twelfth Night*, *School for Scandal*, *A Winter's Tale*, *The Nigger Cottage*, in the *Alv. Don*, *Sister Beatrice* and *Brand*.

Langwill's *The Melting Pot* will be seen here next season again with Walker Whitehead.

Manager Herbert Duce, of the Garrick and Lyric, has received the press department to the Lyric formerly Great Northern.

Donald Robertson will appear at the New Theatre, New York, in the production of *Beethoven* April 11. Winthrop Ames, director of the New Theatre, was in the city last week to arrange for the engagement of the New Theatre company at the Garrick.

Lina Abrahams, Frances Demarest, Elizabeth Murray, of vaudeville fame; Marie Dalton, Jack Gardner, Jr., Martinetti and probably Sidney Grant will be in the *Madame Sherry* company at the Colonial, opening Sunday, April 10. A new play, *The Cheater*, adapted from the German by Louis Mann, will be produced here this spring by Messrs. George Lederer and H. H. France.

OTIS COLBURN.

## WASHINGTON.

**A Fine Array of Attractions—A Notable Appearance—Other Events.**

WASHINGTON, March 21.—Holy Week attractions, comprising Margaret Anglin in *The Awakening of Helena Richie* at the New National; John Mason in *A Son of the People*, at the National; *The Moon in the Tail of the Dog*, at the Columbia; and *General Sidney in the Joy Rider*, at the Academy of Music, commence the week with good audiences.

Easter Monday offerings present Marie Temps in *Penelope*, at the National; the French Grand Opera company in *Les Huguenots*, at the National; *Valencia*, at the Columbia; *The Girl with the Whopping Cough*, at the Columbia, and *Ward and Vokes in The Promoters*, at the Academy of Music.

The Skylark, Henry B. Harris' first musical comedy production, had a fine week at the Columbia Theatre. Sir Charles Wyndham's engagement at the National, in *The Mollusc*, enjoyed a select and fashionable attendance. A fine success accorded an unknown star, which won a strong Washington verdict, was that accorded *Marquita* Oilly going to wake up New York when the Messrs. Shubert presented her to metropolitan audiences in her present success, the strong Henri Bernstein drama, *Baccarat*, which has been renamed *The Whirlwind*.

The last concert of the season's successful series of the Washington Symphony Orchestra, Hermann O. Bakemann conductor, was given at the Columbia Theatre Friday afternoon to a crowded house. Alice E. Burbage, pianist, was the popular soloist.

At the National Theatre Sunday night a house crowded to the doors greeted the second public concert of the Washington Singsongbund. Lilla Ormond, mezzo-soprano, of Boston; Arthur Tibaldi, violin virtuoso, of London, and Andre Benoit, accompanist, assisted. A chorus of seventy voices and an orchestra of fifty musicians under the direction of Henry Kander, a notable appearance at the Actors' Fund benefit was that of Anna Teresa Berger, of the once famous Berger family of Swiss Bell Ringers, in a concert solo polka, "The Chamber," by Louis Ross. Miss Berger is the sister of Frederick G. Berger, manager of the National Theatre.

JOHN T. WARD.

## TOLEDO.

**Dustin Farnum Entertained One of the Largest Houses of Season—Rose Stahl Pleased.**

At the Valentine Rose Stahl was well received by two good houses 12. The advance sale for *Madame Scherry* 18 indicates capacity. *Polly of the Circus* 18, 19. *Henry Miller* 21.

The Squaw Man pleased large houses at the Lyceum 18-19. *The Man of the Hour* 17-19. Al. Wilson 20.

One of the best audiences of the season greeted Dustin Farnum Kirby 12 at the Auditorium. Mr. Farnum and his co. received numerous curtain calls. The Auditorium Players presented *St. Nino* 18-19. James Powers in Havana will be the attraction 19.

Shenandoah was the bill at the American 18-19, where the Payson Stock co. are still in popular favor.

At the Empire Polka of New York and Paris 18-19. B. M. HERB.

## DENVER.

**Leona Watson Gave Fine Portrayal of Adeline—Good Business at the Tabor.**

The Climax, one of the most interesting plays seen here in years, played to big business at the Broadway 6-13. Leona Watson gave a remarkably fine portrayal of Adeline. The three acts in the drama excellent. Olla Kallinger, in *our Humble Servant* 14-19. Blanche Walsh 21-29.

The Girl of the Golden West opened a week's engagement with two packed houses at the Tabor 13. Myrtle Tanshull played the girl charmingly. Max Farnum 20-21.

In the *Shadow of the Gallows* was the offering of the Curtis Stock co.

MARY ALKIRE BELL.

## SAN FRANCISCO.

**William Desmond Made New Friends Here—Good Bills at All Houses.**

The Columbia is completely sold out for the entire engagement of *The Merry Widow*, which opened 7. The co. is the same as that which appeared for three weeks at the Van Ness last year, with a very few exceptions. Tom Leary as Nick has been superseded by Arthur Woolley, and the change is not relished by the public out here, and, too, Mr. Leary's wife and daughter are out of the cast. Mabel Wilber is still the soul and George Dameral, the Prince, and the delightful trio is completed by the presence of Oscar Flanagan. This engagement closed 19. The Round Up is billed for the next attraction.

Robert Edmond was billed to open at the Van Ness evening of 7 in *A Man's Man*, but the railroad mishap delayed the opening until 13, when the star displayed his artistic training. With him are Joseph Hawley, Maggie Fisher, Josephine Lovett, Helen Macbeth, Menes Johnston, Howard Hall, Grace Henderson, Eleanor Sheldon, James Grady, Lawrence Winham, Miss Lorimer, and Cordelia MacDonald. The Alcazar had a very strong bill for the week ending 12 in *Classmates*, when William Desmond made his first appearance as the leading man, and the impression made was very favorable. The *Harriet* City is to be produced next.

The Princess has struck a big note in *The Merry Widow* and the Devil. The house is filled nightly to an amusing entertainment. Kolb and Dill, Maud Berri, and Mr. Brownson are the leading folks.

The Savoy had *The Gingerbread Man* until 13 with good results, while *Boats in Wine*, *Women and Sons* opened matinee 13.

Kolb and Dill invited the entire *Savoy Merry Widow* co. to their treaty *Merry Widow* Sunday matinee 20 and good cheer prevailed.

King Saul and the Kiss of David will be shown at the Valencia April 18 by the Senior Dramatic Society, St. Ignace College.

Myrtle Mylyn gave a piano recital at the Garrick 10. A. T. BARNETT.

## LOUISVILLE.

**Mabel Tallaferra Did Good Business a Macaulay's—Oliva Oliver Given a Chance.**

Mabel Tallaferra in *The Call of the Orchest*, assisted by a capable co. including Joseph Brennan, John G. Bramm, Samuel Forest, Barrett Butterfield, Lillian Thatcher, Emily Lytton, Norma Mitchell, and William Harrigan, occupied Macaulay's 15, 16, drawing good business, and was followed by Elsie Janis in *The Fair Co-Ed*, which also drew excellent business.

William Faverham, favorite with Louisville theatregoers, drew crowded houses to the Masonic 14-17, the attraction being *Harold* for the first three nights and *The Winding Way* 17.

The attraction at the Avenue 12-19 was *Ocell Spooner in The Little Terror*, drawing large business, next, *Strongheart*.

Whalen and Martelli's *Brigadier Burlesque* occupied the stage at the Buckingham 13-19, and the Neuts-Santley co. filled same period at the Garety.

Louisville Lodge of Elks will for charity present Weber and Fields' well-known *Whirligig* at Macaulay's May 2-4. The *Whirligig* is already in active progress and a famous Kentucky beauty chorus is promised.

Wallace Galvin, a former Louisville, will be a headliner at a vaudeville house here week of 30.

Colonel John T. Macaulay will have the Metropolitan Opera co. at his attractive theatre in April. Rigoletto and *Travolta* will be the operas given. Kentucky's own Ricardo Martin is in the co.

On account of the illness of her son in New York, Jule Opp did not appear in *Harod* with William Faverham at the Masonic. Her part was acceptably taken by Olive Oliver.

CHARLES D. CLARKE.

## CINCINNATI.

**Oiga Netherole, Norman Hackett and Otha Offerings—The Stock Attraction.**

CINCINNATI, March 21.—Oiga Netherole is appearing at the Grand in repertoire. There was a good house this evening. Oiga Netherole, Manager. Havlin has billed for next week *Rose Stahl* in *The Chorus Lady*.

The Lyric is again presenting the travel pictures of Loman H. Howe. During four weeks of last season Howe's pictures met with great success at this theatre. Next, William Faverham in *Harod*, March 27-April 2.

The attraction at the Walnut is Norman Hackett in *Classmates*. The Aberg English Opera company in repertoire March 27-April 23.

The Pennsylvania Stock company has on the program a comedy adapted from the German, *Is Marriage a Failure?* and *A Happy Pair*. The last is a sketch played by George Harber and Ida Adair, and was the hit of the all-star performance given by the Penn and Pencil Club at the Grand last month. *Myronas* best.

A dramatization of Bertha M. Clay's book, "Thorns and Orange Blossoms," is the play at the Lyceum.

Albert's ten trained polar bears are the attraction at the Empress and are exhibited for the first time at popular prices.

A. J. McNATH.

## BUFFALO.

**Richard Carls and Anna Held Well Received—French Opera Company Pleased.**

Richard Carls in *Mary's Lamb* scored a successful excellent returns at the Star 10-12. Anna Held in *Miss Innocence* attracted B. R. O. business 14-19.

The French Opera co. from New Orleans in repertoire was greeted by large and appreciative audiences at the Tack 14-19.

The old favorite in Old Kentucky, did its usual large business at the Lyric 14-19. Noble's Knickerbockers gave a rattling good show at the Garden 14-19.

The Lady Buccaneers did a very large business at the Lafayette 14-19.

Walbert Becker, of the Shes Forces, has been called to New York city on account of the illness of his mother.

The fraternal order of Eagles will present *The Belle of Goudards* at the Star 20, 30. This musical comedy is from the pen of James Whitcomb. Reddy, a well-known newspaper man of this city, and is being produced under the direction of Evelyn Hubbell, of New York.

P. T. O'CONNOR.



# IN BOSTON THEATRES

**A Lively Week in Prospect—A New Star Appears—Several Successful Attractions—Vaughan Glaser Accepts a New Play—Benton's Notes.**

(Special to The Mirror.)

Boston, March 21.—Holy week promises to be a rather lively one theatrically in Boston, for there are more changes than usual in town to-night, and good houses were in evidence, rather contradicting the expectation that it would be the worst of the theatrical season.

It is also the last week of the resident singers at the Back Bay Opera House, and all the performances are being lumped into the first part of the week so as to avoid the necessity of singing on Good Friday or making an interruption. Bigotie was the opera to-night, and for these final performances several are being worked overtime to make way for those who have already gone back to Europe.

The Harvest Moon is one of the most interesting of the new plays of to-night, and at the Colonial it is presented with George Nash in the original character of the old Frenchman, Frank. Augustus Thomas has made an attempt to trade upon his successes in mysticism of The Witching Hour, and the impression here was most favorable.

The Majestic, for the first time this season, has an engagement for a single week in that of Mabel Hiltz as the popular star of A Certain Party. She has always been a vaudeville favorite, so that the production was received with heartiness. Miss Donlin, her baseball husband, was much applauded.

A new star also holds the stage of the Globe this week in the person of Harry Benson, who had a large house to greet him in My Friend from Below, the burlesque on the Faust legend turned to modern farce with much cleverness by the author.

John Craig makes a lively record for the week in The Marriage of Kitty, but gives Mary Young a chance to take up Marie Tempest's old character and give it a new attractiveness. Donald Meek also proves one of the best features of the comedy.

It is quite appropriate that Billy, the Boy Artist, should come to Boston for the engagement at the Grand Opera House this week, for the colored supplement pictures, which gave the inspiration for the farce, have long been the features of the Sunday "Globe" and consequently decidedly popular hereabouts.

The Traveling Salesman has only this week left of its stay at the Hollis, where the farce seems almost like a new play to Bostonians, so cleverly is it acted by Frank J. McIntyre, Gertrude Coughlin, Sarah McVickers and the others of the original company.

They are announcing last times for The Midnight Sons at the new Shubert, although no positive limit is yet in sight. A change in cast was made to-night, and James Spottwood made his bow on the first appearance here, replacing Taylor Holmes.

Raymond Hitchcock is another one who seems positive to have as long a stay at the Tremont, for The Man Who Owns Broadway has been packing the house and the third week of the engagement opened just like the others which went before. It is nothing but nonsense, but it is the right kind of funmaking.

They didn't do a thing to the Queen of the Moulin Rouge at the Boston. The Mayor and the police had their representatives there, and when the more than experts called the next day to have the place closed up, they were politely refused. There was nothing to close after the critics got through with the performance. This is the last week of the engagement.

No termination is near for The Man from Home at the Park, and the prospects are all smiling in the prediction that William Hodge will still be the attraction here when the first of June comes.

Mrs. Eva Fay remains for one more week with her merrying answers to questions at Keith's. His Life in Jail and The Pianophiles are new features.

A Princess of Israel, with Adeline Boyer in her dance, heads the bill at the American Music Hall, and The Star Route is another feature. How burlesque attractions at the various wheels in town the range includes: Gaiety, Dainty Duchesse Burlesques; Columbia, Coxy Corner Girls; Howard Athenaeum, The Jolly Girls and house olio; Palace, Rice and Barton's Gaiety company, with Charles Barton.

Vaughan Glaser has accepted a play by a Boston newspaper man and will give it a presentation this summer. It is the work of Arthur Blanchard, a recent graduate from Harvard and formerly on the staff of the Journal. Fay Courtney will be leading lady in the piece, which is of a sociological nature, with scenes laid in Boston.

George W. Wilson, who has been in The Servant in the House all the season, was in Boston for a brief vacation last week. George B. Frothingham, formerly with The Bostonians, was another local favorite who took a vacation in a visit to town.

Josephine Preston Peabody (Mrs. Lionel S. Marks), who received the news that her play, The Piper, had received the award of \$1,500 in competition and would be presented at the Shakespeare Memorial Theatre this spring, is greatly delighted at the honor, but at present is paying more attention to the charming baby boy born only a few weeks ago. She is at her home in Cambridge. Several of her plays and poems have been published, and one of her works was seriously considered by Otto Skinner.

A Washington and New York syndicate bought a lot in Central Square, Cambridge, last week, and will build a theatre thereon—pictures and vaudeville for the present.

Robert Moore Styer, played The Music Master at his studio last week, taking all the characters.

Lily Cartwright gave a luncheon last week in honor of George Le Gener, of The Man from Home. She read at the March 17 entertainment at Denison House and also at Mrs. Roger Noble Burnham's reception.

Anna Held's return engagement in this city has been transferred so that she will appear at the Boston following the Manhattan Opera company.

Jeanne Pelletreau was on trial last week for Salome dances under society auspices, one exhibition being before members of the Executive Council. Judge Wolf declined to have the dances given in the court room.

Frank Belcher has come on to Cambridge, and will serve as the professional coach for the four pieces to be given by the Harvard Dramatic Society next month.

Charles Miller, formerly leading man at the

Bowdoin Square and later identified with one of two disastrous stock companies ventures in this city, is now a petitioner in bankruptcy, with liabilities of \$10,875. One of his leading creditors is Vali de Vernon, who was his leading lady, and wants \$3,000 for unpaid salary. F. L. Briggs, the undertaker on Howard Street, is in for \$2,500 cash advanced. There are also unpaid bills for newspaper advertising, merchandise and costumes. JAY BENTON.

## MILWAUKEE.

**Sam Bernard Proved Popular at the Alhambra—The Friend Players Continue to Please.**

The Girl and the Wizard, presented by a co. headed by Sam Bernard, opened a week's engagement at the Alhambra 13, and attracted a crowded house. The supporting co. was a strong one, and this was one of the best attractions seen at the Alhambra this season.

The Davidson was dark the first part of the week, and reopened 17 with Grace Van Studdiford in The Golden Buttery. David Warfield in The Music Master 21.

The Lost Trail a Western melodrama, was being given a fine presentation by the Friend Players at the Shubert, and the opening performance 14 was witnessed by a good sized house. Added interest is taken in this production on account of the first appearance of Kate Woods Fluke, who is well remembered as one of the favorite members of the old Thausauer co. Miss Fluke played a character part in a finished manner, and is a good addition to the co's forces. Ralph Kallard had a very good part, and played it in an excellent manner. Pauline Lord did good work. Lowell Sherman in a cowboy part was acceptable. Mr. Van Winkle in a comedy role played to advantage. Ruth Chatterton, Gerald Harcourt, Hallett Bosworth, Harry Allen, Edward Babbie, and Walter Regan, all contributed well played parts.

The Man of the Hour opened a week's engagement at the Bijou 13, and was an excellent attraction for this popular priced house. The opening performance was witnessed by large houses, and from all appearances good business will be the rule throughout the entire engagement. The leading parts were in the hands of Arthur Maitland, John Moore, M. J. McQuarrie, and Madeline Whitford. The other members of the supporting co. are well cast, and the play is an extremely acceptable one.

Der Doppelgänger was presented by the German Stock co. at the Pabst 13, and served as a means of a benefit to Franz Kirchner, and a large audience enjoyed the performance. The same co. appeared in Tantis, Der Narr, 16.

Mitscha Elman, the young Russian violinist, gave a concert at the Pabst 14, and an excellent programme was appreciated by a good sized house. The farewell Hindemith lecture on "Diatonics" was given 15 to good sized house, and bill of uniform excellence opened at the Majestic 14 to large audiences. The headline attraction was Gus Edwards, and he aroused the audience to great enthusiasm, and was obliged to respond to several encores. The De Haven Sextette scored heavily. Florence Bindley, in a short sketch, was delightful. George Bloomer and co. in a comedy sketch were excellent. Other numbers on the bill which met with favor were: The Klein Family, Kathleen Lohrstedt, Christy and Willis, and Davey and Poney Moore. A. L. ROBINSON.

## DETROIT.

**John Blair Shared Honors with Walker Whiteside—Harry Montague at the Avenue.**

Walker Whiteside in The Melting Pot crowded the Garrick 14-19. It was his first appearance in Detroit in many years, and he was given a hearty reception. John Blair as Baron Reven-dal made a fine success. Manager Lawrence, of the Garrick, reports a heavy advance sale for next week's engagement of James Powers in Havana.

At the Detroit Opera House 14-19 A Gentleman from Mississippi, with Burr McIntosh happily placed in the role of Senator Langdon, drew fair attendance. Next week, Marie Tempest in Penelope.

One of the most pretentious offerings of the season was seen at the Temple 14-20. At the Waldorf, in which Robert Newbold gave a dramatic rendition of Kipling's Vampire. Lillian Shaw made good on the same bill, and Appale's Animals pleased both children and adults. Peter the Great is announced for next week.

At the Gaiety, which is thriving under Manager M. Ward's watchful guidance, the Gaiety Girls proved their ability to hold the title 14-19. The co. was strong in musical numbers and presented an excellent olio. Next week, Follies of New York and Paris.

Hanson's Superba paid its annual visit to the Locom 14-19, to good attendance. Harry Montague's Pavilion Plates, featuring Mr. Montague, held the boards at the Avenue 14-19. The singing of Lillian Kelley and Ellen Leulin won considerable applause. Next week, Lady Buccaneers.

At W. Martin's Uncle Tom's Cabin at the Lafayette 14-19. Next week, Montague.

## MINNEAPOLIS.

**The Lyric Stock Company Gave Good Presentation—Clothes the Bill for Easter Week.**

Owing to a failure in bookings, the Metropolitan was dark 13-19. The Goddess of Liberty, with Nellie Fisher and George Parsons, follows 20-26, after which Grace Van Studdiford in The Golden Buttery is promised.

A Little Daughter of the Rich, which was seen here earlier in the season with Vincent Serrano, Lilla Sprong, and Ida Conquest, was given an excellent production by the Lyric Stock co. at the Lyric. Louise Farnum was seen as Marie, George Rouse Spencer played the role of Paul, and Catherine Tower was seen as the actress. The Wolf is scheduled to follow with Clothes for Easter week.

At the Bijou lovers of melodrama welcomed Young Buffalo in New York, which was found sufficiently thrilling to satisfy the demand. Next week, The Heart of Alaska.

CARLTON W. MILLER.

## SEATTLE.

**Good Business at All Houses—Stock Productions at the Seattle and Loie.**

At the Moore the attraction was A Stabbing Cinderella 6-12, which was thoroughly enjoyed by audiences ranging from small to large. The co. was an excellent one. Homer B. Mason as leading man made the most of the part. Carolyn Little as Lady Leslie gave a faithful portrayal of the character. In the cast were Margaret Keeler, Tracie McAdams, Beale Merrill, Frank Carter, Don McMillan, George E. Homan, Joseph F. Houston, Walter S. Howe and other talent. Lombardi Grand Opera co. in repertoire 13-19.

The Alhambra was dark 7-12. The National Opera co. in Martha 13-19.

The Lion and the Mouse 6-12 was presented by a capable co. at the Grand before large audiences. Carolyn Elberts made a charming Shirley Rosemont, while Walter Edwards was strong and effective as John Burdett Ryder. In the cast were Rita Baker Martin, Annie Athy, Mary Davis, Jean Howard, Charles D. Pitt, H. Hans Davis, Luke Martin, George Pittman and others who contributed to the success of the performance.

At the Seattle the Russell and Drew Stock co., under the direction of R. E. French, appeared in a very enjoyable presentation of Sal, the Circus Gal, 6-12, which drew large and capacity houses. Anita Allen in the title-role acquitted herself with skill and cleverness and made a hit. William O. Duran as leading man displayed his usual skill and ability. In the cast were Claire Sinclair, Eva Karl French, Edward Kellie, Tracie McAdams, Vern Layton, Charles Conners and others, who entered with due spirit into the action of the play. In connection with the second act an exhibition by Leon Sanford, novelty wire artist, and a performance by a troupe of twenty dogs from Norris' Great Dog Circus added to the realism of the production.

The Del S. Lawrence Players at the Loie gave as their farewell offering Monte Cristo 6-12, which drew houses averaging good business. In the title-role Mr. Lawrence showed his versatility in a new light and won considerable applause. In the cast were Jane Vivian Kelton, Clara Meyers, Daisy D'Avra, Alf T. Layne, Armine Harvey, Carl Steinhilber, Ralph Belmont, Frank Hillis and others who rendered efficient support. This co. maintained its popularity to the last with Loie patrons. Winchester 13-19.

At the Alhambra, matinee 6, a memorial service, in which various religious bodies took part, was conducted in memory of the victims who lost their lives in the avalanche at Wellington, Wash., 1. The Mayor and many prominent people were present.

Walter McCullough, who was leading man with Selma Herman in Regeneration at the Seattle a week ago, was seen at the Orpheum in The Devil, the Servant and the Man Vol. 23, and his impersonation in the first-named part was ingenious and effective. BENJAMIN F. MESSEVEY.

## MONTREAL.

**Last Week of the Academy—The Casino Reopened—News of the Week.**

The Three Twins played to good business at His Majesty's 14-19. The piece was beautifully staged and well acted. The chief actors were: Clifford Crawford as Tom Stanhope, Joe Allen as the General, and Mayne Gehrie as Molly. The chorus was large and well drilled. The Servant in the House 21-26.

Harry Benson appeared at the Princess 14-19 in My Friend from Below, by Harry and Ed Paulson. The first act was slow and talky, but the last act, while broadly farcical, were full of bright lines and funny situations. Mr. Benson gave a clever and amusing portrayal of the old servant. Danie's presentation of The Princess will be closed Holy Week.

For the last week of their stay in Montreal and the last week of the old Academy the French stock presented Sardou's La Tosca. Claude Ritté appearing in the title-role to advantage, and Paul Marco giving a good presentation of Scarpia. Saturday night, 19, there will be special items added to the programme.

The co. at the National reinforced by M. Mouviere, of the Academy, and R. Harman presented in good style the musical comedy, Le Jockey Major. Led, which Frank Daniels played in America under the title of The Winner. Paul Caseneuve, of the National, has been ill for the past two weeks.

The Nationscene was destroyed by fire last week. There was no performance on at the time, but the janitor and his family had a narrow escape.

The Casino, which was damaged by fire a short time ago, reopened its doors 14, with vaudeville and moving pictures.

That popular comedian, Charles Grapowin, opened at the Francels in the afternoon of 14 in A New Law, which he was supported by Anna Chance and a capable co.

The Seminary Maids are at the Royal. The Orpheum (late Bennett's) has an attractive bill.

Tetrasini Concert co. appeared to enormous business at the Francels for one night, 14. W. A. THREAYNE.

## SALT LAKE CITY.

**The Round Up Proved Interesting to Many—Stock at the Grand and Bungalow.**

Marilyn Arbuckle and a good co. presented The Round Up at the Salt Lake 7-11 to packed houses. The fusillade produced during the fight between cowboys and Indians was by far the largest ever seen here. The firing of the Gatling gun which produced a veritable stream of fire, gave many people the first sight they have ever had of the working of one of these modern engines of destruction. The trained horses and bucking bronchos were a great drawing card among the galleries. Madame Schumann-Heink appearing in a concert 14 to a large and fashionable audience. Professor Locantini 15-19.

At the Colonial the well-known play, Brewster's Millions, drew good houses and pleased audiences entire week of 10. The scenic effects were good.

The Grand presented the Lorch Stock co., opening a concert 6-12. This did not make good, and the bill was changed to Dr. Jekyll and Mr. Hyde, which is one of Theodore Lorch's best offerings, and which proved acceptable to good audiences.

The Bungalow had the Mack-Leone Stock co., who presented A Bachelor's Romance entire week to good business.

Florence Gale, supported by a good co., has been touring the State presenting The Wolf to good business and gaining good newspaper notices. C. E. JOHNSON.

## PROVIDENCE.

**Cole and Johnson Attracted Biggest Houses of Season at the Empire—Stock News.**

Jacob P. Adler and his co. of Yiddish stars presented two performances at the Opera House, 14 God's Punishment and 15 The Merchant of Venice, to houses of good proportions. The house remained dark the balance of the week.

The New York Yiddish Opera co., featuring Madame Fannie Brinkman in the principal roles, opened at the Imperial 14 with My Wife's Friend and continued 15 with The Golden Wedding. George Evans and his Honey Hays gave a coming good minstrel, attended by special features, 17-19, where they closed the week.

Some trouble was experienced in obtaining a license for three weeks, the attraction booked for the Empire 14-19, and it was only after the Police Commissioners had witnessed the first performance that it was granted for the balance of the week. To satisfy the demand for tickets the management observed an extra matinee 18. Joanna Towler and Robert O'Connor have the leading roles, surrounded by a co. of good caliber. Cole and Johnson in The Red Moon 21-26. The Dainty Duchesse co. held the boards at the Westminster 14-19, where the Columbia Burlesques underlined for 21-26.

Madame Sembrich gave a fine concert under the auspices of the Providence Musical Association at Infantry Hall 16, assisted by Francis Rogers, baritone, and Frank LaForge, pianist.

Cole and Johnson, who played to the largest receipts of the season at the Empire some two weeks ago, will bring The Red Moon back for a return engagement 21. The same thing happened last season when they played this city.

The latest recruit to the Albee Stock co., Anna Hollinger, is a newcomer to Providence, although she has a fine reputation throughout the South, and Mr. Lovensberg considers her a valuable addition to this season's roster.

Elaborate preparations are being made for the opening of the grand opera season, which will open at the Opera House on the weekend of March 26. The advance sale has been large and capacity houses are promised. The repertoire will include La Boheme, Madam Butterfly, Carmen, and Hérold.

The gallery of the Empire is to be remodelled and in place of the benches opera chairs will be substituted. The chairs will be reserved and thus do away with the rush seats. There will also be a new staircase erected extending from the front foyer, which will make access easy to the balconies. H. F. HYLAND.

## LOS ANGELES.

**Francis Nordstrom and Byron Sealey to Stay Another Week—Big Benefit Announced.**

The Test was at the Mason 7-12, with Blanche Walsh and a capable co. This was given its last staging here some time ago at the Auditorium by Lew Stinson and the welcome, which received merited comment. The portrayal of the character of Emma Eltyng by Miss Walsh was a capital bit of emotional acting. Her co. was well selected and the patronage for the week was satisfactory. The Round Up 14-19.

The Man of the Hour 14-19, and last week at the Belasco, played to capacity houses. What Happened to Jones 13-19.

At the Grand 6-12 The Gaiety filled the house nightly and the delightful dances and melodies were most pleasing. Edith Mason and Thomas Pearce have joined this co. and as both are old time favorites in this city they received much hearty welcome. Miss Mason's voice is, indeed, charming, as is also her personality, and Mr. Pearce has an excellent tenor, coupled with that dashy spirit which takes. Mr. Hartman, as usual, handles the funny situations, and Maudie Davies and Myrtle Dinkwell received much praise for their brilliant work.

The Red Mill returned for the second time to the Majestic and pleased good houses. Bert Fere and Frank Woods, the two Dutch kiddies, are worthy successors to the originals. The co. is well balanced and the costumes clean and fresh. The Night of Way comes 14-19.

Sweet Kitty Bellairs, in its second week at the Burbank, from the insistent demand for seats, will run for a third week. The play has been given a most picturesque production, and Francis Nordstrom is highly praised for the character of her work, and Byron Sealey as Lord Varnay shares decidedly in this triumph.

The Theatrical Managers' Association benefit is announced for afternoon April 7 at the Auditorium and an elaborate bill, composed of acts from the Orpheum, Belasco, Burbank, Grand, Mason, and Majestic theatres, will be given. An act from The Prince of Teat-night and also from The Merry Widow will be featured. Sadley Brown will manage the stage and the entire proceeds from the benefit will be devoted to the charity fund for the relief of the needy and deserving members of the profession. DON W. CARLTON.

## ST. LOUIS.

**This Week's Offerings—Work of the Stock Companies—A New Play.**

St. Louis, March 21.—Arrows Lupin was the attraction last week at the Century. William Courtenay as the artful Lupin of the mysterious exits was like a bee rather constantly in action. Sidney Harbord drew the audience carefully. Doris Knapp drew good work.

Viola Allen in The White Sister played the Garrick. James O'Neill, William Farnum and Minna Gale were important members of the cast.

Marie Tempest in Penelope played a week at the Olympic.

The Gaiety was at the American last week and drew good houses. Arthur De Vay, Edna Davis and Joseph R. Garry deserve mention. The Imperial Players staged Under Two Flags. William Jerome as Conell, was good. Ethel Clifton portrayed Cleopatra with an accuracy admirable. Pete Raymond, a recent acquisition, appeared as Mike and scored well. General staging was excellent.

The German Theatre saw a bonnet performance of Maudie als Bekrut. Louise Pelman, the beauty, appeared as Louise and charmed by her girlish naturalness. Ferdinand Webb as the chocolate manufacturer played well. Other players were well cast.

Hartlin's act in Wyoming, a new melodrama, with Cecil Kirke, as Bob Hickett, portraying an out of the way type of Western man. The support was worthy of his work.

This week's bill: Garrick, Walker Whiteside in The Melting Pot; Olympic, Miss Janis in The Fair City; Century, Mabel Talbot in The Call of the Orient; Grand, Imperial Players in Three Weeks. FREDERICK L. DOTY.



## PHILADELPHIA PLAY GOSSIP

**Theatres Doing Well in Spite of Car Strike—First Performance of Waste, Dealing with Race Suicide—Sothorn and Marlowe in Classic Drama—Stage Notes.**

(Special to The Mirror.)

PHILADELPHIA, March 21.—Matters theatrical were very quiet here the past week. The most encouraging feature of the situation was in the attendance at the leading theatres, while the minor houses also show an improvement over the previous week. Down in the business section of the city one would hardly know, from the crowds of shoppers on the street and the constant stream of street cars, that the trolley strike is still on. The Rapid Transit is operating on nearly regular schedule and is daily increasing the number of cars being run. The sympathetic strike of the allied trades, which at one time looked very serious for the business of the city, has practically died out. Now they are talking about a State-wide sympathetic strike, but the leaders have met with little encouragement. Such a strike is possible but not at all probable. There is no doubt that the improvement in the labor situation has been of material benefit to the theatrical business.

New attractions here last week were limited to Waste, at the Broad, and The Barrier, at the Chestnut Street Opera House, neither of which created more than passing interest. This week there will also be a change of new plays. The selective comes to the Walnut, where it will remain "until further notice," while Emma Carson in The Motor Girl will be at the Lyric.

It took Philadelphia theatregoers just one week to realize that up at the Lyric a series of most magnificent productions were being given by the Sothorn-Marlowe combination. Business was rather light the first week of the engagement, but last week, when The Taming of the Shrew, Hamlet, Twelfth Night, and As You Like It were presented, the theatre was simply crowded. The audience was richly deserved, for more brilliant productions of three old plays have never been given. The two stars completely captured their audiences, and it is a safe guess to predict that a return visit by them under favorable conditions will be a huge financial success. Special interest was manifested in the production of As You Like It, Saturday matinee and evening, by reason of the fact that it was the first time Mr. Sothorn and Miss Marlowe appeared in the east together. It was said that the conditions of the engagement were given this company in this country. The company supporting the two stars was excellent, well balanced, and they read their lines with an intelligence demanded by Mr. Sothorn and Miss Marlowe. Among these were: John Gals, who was the featured character in the company, were: Edward Buckstone, Albert B. Howson, Eric Bled, John Taylor, Sydney Mather, Norah Lammie, Alma Kruger, and Elizabeth Valentine. The Sothorn-Marlowe engagement ended Saturday night. This week, Emma Carson in The Motor Girl.

There is a diversity of opinion among local reviewers as to the merits of Waste, which opened at the Broad last week and remains as the attraction at that theatre the present week. Some of them were rather severely criticised, while others were more kindly disposed. Waste is supposed to be all about race suicide, and this ethical problem, looming around only to divorce in modern thought, may well be questioned as to its fitness for foot-light discussion. About the best that can be said of it is that the audience appears interested, if not pleased.

Most of the important features of the Rex Street novel, The Barrier, and a great deal of its Alaska atmosphere, are incorporated into the Emma Carson drama of the story, which is the role of the title, was given its first presentation at the Chestnut Street Opera House last Monday night. It is melodrama, pure and simple, and one of the "thrillers" is a blood-curdling duel in the dark in the last act. The character of John Gals, who is a young man of fortune, is not a conventional one. It may be the fault of the play more than the player, for no one would hardly think of crediting Roberts with an interpretation that was not masterful. It is probably the part, which is one in which Roberts was particularly strong, that the audience object to, and Mr. Roberts suffers as a result. Florence Rockwell as Neola was charming and acted with real dramatic feeling and power. W. B. Hart contributed a strong impersonation as Bennett, while George's square jaw was strongly presented by Abigail Marshall. The remainder of the characters were efficiently taken. The Barrier remains this week.

Last week's production by the Orpheum Players at the Chestnut Street Theatre was Heartsease, which Henry Miller secured a success some years ago. Such comment as could be made on last week's production would necessarily be favorable, for the parts fitted the company like a glove. It was effectively staged and costumed, the production in every respect being most meritorious. This week, Captain Swift.

The Walt Hooper in a Matinee Idol continues to draw good sized houses to the Forrest. His engagement ends next Saturday, and will be followed for two weeks by The Three Twins. The company held up well at the Garrick last week when Robert Hilliard continued his success in A Fool There Was. Probably the largest house of the engagement, which ended Saturday night, seats were at a premium. This week The Goddess of Liberty moves up from the Walnut for a single week. Next week the Garrick will have Arnold Daly in The Penalty.

That our theatrical public has not tired of Marie Dressler and Tillie's Nightmare was proven last week by the crowds which visited the Adelphi. The same attraction remains this week and next.

A very acceptable as well as successful performance of Grandstar was given at the Girard last week. The presenting company was thoroughly capable, while special attention was paid to the stage setting. Included in the cast was Francis J. Gilman, Philadelphia's first week will be presented at the Girard this week.

While there was some falling off in attendance at the Walnut last week, still The Goddess of Liberty had no reason to complain. The popularity of the play has been fully established here, as much so, in fact, that it moves up to the Garrick this week owing to the booking of the selective at the Walnut, where it opens tonight.

McFadden's Flats, renovated, did good business at the National last week. This week, The Fatal Wedding.

As the Grand Opera House is, it was none too large last week for the crowds which wanted

to see Brewster's Millions. The story itself, coupled with the work of a capable company, made the success of the performance secure, and a week of big business resulted. This week, The Yankee Prince.

Gentleman of France is an early booking at the Chestnut Street Theatre.

The Lion and the Mouse is underlined for the Grand next week.

Kyrle Bellow begins a two weeks' engagement at the Broad in The Builder of Bridges next week.

The annual play by the Mask and Wig Club of the University of Pennsylvania will be given at the Grand Opera House next week. The piece is called The Desert of Mahomet.

Margaret Anglin in The Awakening of Helene Richie comes to the Garrick for two weeks, beginning April 4.

Falaska Hurst is down for a run at the Chestnut Street Opera House, beginning week of April 4.

Gertrude Hoffmann with her new Moves will be the Easter week headliner at Keith's. Daphne heads the bill this week, which also includes Leo Donnelly, the Philadelphia monologist. Two years ago Leo wasn't in the "running," but he is gradually getting to the top in his line of work.

Bright Eyes will follow The Three Twins at the Forrest.

Caroline Franklin, who will support Eugene Blair in Felice and The Long Road when those plays are given at the Girard, was formerly leading woman several seasons ago of the Forepaugh Stock company in this city.

Harry Hammerstein had a little "run in" with William McFadden, the Mayor's bodyguard, received a crack on the head from the butt of a revolver, and now the two have brought suit against each other.

The Board of Directors of the Associated Bill-posters and Distributors of the United States and Canada met in this city last Tuesday and decided that all posters are to be censored in the future. An officer for the purpose was appointed.

Strife, which was to have been produced by the New Theatre at the Adelphi last Friday afternoon, was prevented by order of Director of Public Safety Clay, who thought it unwise because of the character of the play and because of the strike here.

JAMES D. SLADE.

## SAN ANTONIO.

**Paul Everton and Fernando Eliscu Given an Ovation—Good Business for Stock.**

At the Grand Opera House The Third Degree 8, 9 played to capacity houses. Paul Everton and Fernando Eliscu, co-stars, were given an ovation each evening at the close of the third act. Mr. Everton, who is the son of the late Mr. Richard Brewster in an article a manner as he did that of John Ryder. The scenery was splendid and deserves mention. The Third 10 played to nearly packed house. Herbert Kelley and Elise Shannon played a very small house last season in this same place, but their work was so good that the people remembered, and this time with a good house. Mr. Kelley is seen this year in the role of Richard Vornay. There are few changes in the small cast, a notable one, however, being Edward Maxwell as Raymond Lagarde, and he is particularly suited to the role. King Doss 13, 14 Wright Lormier in The Shepherd King has changed his date to 15-20. Prince of T-night 28, 29.

The Isabelle Lowe Stock co. at the Empire played St. Elmo 6-13 to good business all week. Joseph Lehman was good in the role of Allen Hammond, the clerk. Joseph Leavelle as Van Jiggins, was very funny and kept the audience in a good humor; balance of the cast was fair. Arrah Na Pogue 15-19.

HADEN P. SMITH.

## ST. PAUL.

**David Warfield Broke All Records for Attendance at the Metropolitan—Henry Carey.**

David Warfield broke all records at the Metropolitan in point of attendance for four performances 10-13. The R. O. sign was in evidence at all times and the crowds were greatly pleased with the performance. This was his first appearance here since he became distinguished, but we hope it will not be the last.

The Golden Girl co., which was to have played at the Metropolitan 15-19, has disbanded, and in consequence the theatre is dark this week. Grace Van Stoddard in The Golden Butterfly 20-26 and The Goddess of Liberty 27-April 3.

At the Grand 15-19, Henry D. Carey in The Heart of Alaska has pleased good houses all this week. The play is more than usually interesting at this time on account of the prominence of country in which the scenes are laid.

Mrs. Wigan of the Cabbage Patch 20-26.

St. Paul Symphony Orchestra and David Blapham, soloist, gave concert to small house at the Auditorium 15.

A volunteer performance for the benefit of Actors' Fund will be given by the Associated Theatrical Managers of St. Paul at the Metropolitan April 29.

GLENN A. MORTON.

## MEMPHIS.

**The Arvine-Benton Company Moves to Indianapolis, Leaving Many Friends Behind.**

The week of 14-19 was the last week of the engagement of Arvine-Benton Stock co. at the Jefferson. Three weeks, the first time here, was well received. Memphis parts with this co. with much regret. They go direct to the Park Theatre at Indianapolis for a spring engagement. Sinn's Musical Comedy co. opens 21.

At the Bijou William H. Turner in The Sporting Deacon did well 14-19. Thomas E. Shea 21. William H. Crane and his excellent co. enjoyed their usual good business at the Lyceum 10-13, notwithstanding the Lenten season and advanced prices. Three Twins did good business for a week 14-19.

WILLIAM A. SMITH.

## PITTSBURGH.

**Jefferson De Angellis to Try Out the Jolly Tar—Lulu Glaser—Mlle. Genes—Mrs. Campbell.**

PITTSBURGH, March 21.—The best patronized theatre last week was the Nixon, which was filled at nearly every performance of The Silver Star, and this musical extravaganza seemed to afford ample entertainment to the crowds. Mlle. Adeline Genes is a marvelous dancer, and all of her finely executed dances evoked great applause, which plainly showed that her artistic work was thoroughly appreciated. While George Bichel, as the Professor, and Harry Watson, 11, as the Doctor, were in view, there was an abundance of fun which at times brought forth peals of laughter, and these clever comedians, together with Mlle. Genes, were the mainstay of the piece. Barney Bernard gave a red-hot and splendid Jewish characterization as Mr. Wischimer, and Lee Harrison played his small part of Ernest Connor acceptably. Emma Janvier still adheres to her original mannerisms, which are always effective, and her role of Mrs. Vera Willing deserves praise. The chorus was large and effective, and the scenery, costumes and other accessories were of the highest class. Follies of 1900 this week, and Fritz Scheff in The Prima Donna next week.

Just One of the Boys did not make much of an impression upon the audiences which attended the Alvin the past week, but Lulu Glaser was well received in her part of Cherry Winston, which she played with much vim and individual charm. Arthur Cunningham, Louis B. Foley, and Charles Arling constituted a trio of diversified characters which were well high perfect and most enjoyable. The Professor's room of Edward M. Farrow was splendidly portrayed and was very conspicuous in the cast. Jobyna Howland made a stately and dignified Mrs. von Hagen, and Irene Frigelle was a girlishly sweet Myrtle Harris. The chorus was large, sang well, and was nicely costumed, and the two finale settings were adequate. The music was tuneful, and several of the numbers deserved the accolade they received, especially "O'Reilly," which was sung by Arthur Cunningham in fine voice and scored the hit among them.

The Harry Davis Stock company, at the Duquesne, had an easy time of it during the past week, when it was seen in that laughable farce, All the Comforts of Home, and the performance was amusing and satisfactory. This week The Sign of the Cross is the bill, and Harry's Temperance Town is announced for the following week.

The Lyceum was well attended, where Florence Gear and company entertained with Fluffy Ruffles, and seemed to please. Thurston, the magician, offers some of the mysteries of magic this week, and will be succeeded by In Old Kentucky.

The Frolicsome Lamba, with Chocetta, the dancer, is the bill at Harry Williams' Academy, and The Jersey Lilies are at the Garrick.

The French comedy company will stage the following repertoire at the Alvin this week: William Tell, Lakme, Faust, Manon, Carmen, Rigoletto, La Traviata and Coppelia (double bill), and The Jewess. The regular house scale of prices prevails and there is a good advance sale. Next week, Jefferson De Angellis in The Beauty Spot, and the premiere of this comedian's new piece, The Jolly Tar, will be given on Thursday afternoon.

Margaret Dills joined the Harry Davis Stock company this week and adds strength to this organization. Fritz Scheff's company is laying off in this city this week prior to its engagement at the Nixon the coming week.

Mrs. Patrick Campbell in a one-act drama, Expatriation, is the headliner at the Grand. This week, and it is stated she gets \$2,000 for the week.

ALBERT S. L. HEWES.

## JERSEY CITY.

**St. Elmo Gave Good Satisfaction at the Majestic—Notes of the Election of Elks.**

St. Elmo was the offering at the Majestic 14-19 to very good patronage. The play gave the best of satisfaction, and the co. seen in the different characters was fine. The scenic embellishments were of the finest. As St. Elmo Martin L. Aboep was very pleasing. Ruth Gates as Agnes was excellent. Miss Harold as Emma gave a neat bit of character acting. All the other characters were in competent hands. Beverly comes 21-26. The American Idea 25-April 2.

Jersey City Lodge of Elks held its annual election of officers 14, with this result: Elected ruler, Frank A. Jasser; esteemed leading knight, Charles A. Denecke; esteemed loyal knight, John T. Kelt; esteemed lecturing knight, Myron C. Ernst; secretary, Robert McDonald; treasurer, James F. O'Meara; Tyler, Bartley Coyle; chaplain, George Van Duren; singing, Owen Griffith. Proctor's Theatre is immense, where moving pictures and vaudeville are changed twice a week. The night crowds at both houses fight for admission.

The Gay Corner Girls drew large audiences to the Box 10-12. The co. was a large one. The Big Review came 14-19 to very large business and gave a fine performance. Clem Berins and Harry La Van were the comedians and they were immense. Nellie Floreide is the prima donna and Frankie Heath is the leading soprano and both were excellent. Imitations of all the prominent actors and actresses were well given. There was no olio, the specialties being given during the two acts. The Jolly Girls 17-19. Miss New York, Jr. 21-23. Moulin House Burlesques 24-26.

WALTER C. SMITH.

## DALLAS.

**The Third Degree Pronounced the Treat of the Season—Strong Attractions to Come.**

A pleasing performance of A Stubborn Cinderella was given at the Opera House 7, 8 and a large audience was there to greet the players. This was followed by a revival of King (Dodo D. 10), which was presented in a most excellent manner. The co. scored individually as well as a whole and deserves unstinted praise.

The real treat of the year, however, was The Third Degree 11, 12. This strong co. was headed by Fernando Eliscu and Mr. Everton and aroused the audience to the highest pitch of enthusiasm. Business was good on the opening night and the house was literally jammed at the following performances. The entire cast was good and their work beyond criticism. Both stars established themselves firmly in the minds of the local theatrical public. The Jolly Girls 14, 15. Prince Chap 17, 18. Prince of T-night 21-23.

L. LEE PANDRES.

## OMAHA.

**Grace Van Stoddard Appreciated Here—The Woodward Stock Company Doing Well.**

Grace Van Stoddard in The Golden Butterfly was the offering at the Brantford 11, 12. The star was in good voice and the beautiful music of this opera proved a real treat. Miss Van Stoddard being recalled again and again after each act. The servant in the House opened a half week's engagement 13 to an unusually large Sunday audience. We all missed Clay Clement, who was in the cast the last time the piece was produced here, but the leading members of the co. all acquitted themselves to the evident satisfaction of the audience. Olga Netherole 14, 15. John A. Young in Money and the Girl 20-23.

Neverly was the attraction at the Krus 10-13, playing to good business. The co. was well selected and made a good impression. The last of Spice opened a whole week's engagement 13 to a fine house and the demand for seats promises to keep the box-office busy during the balance of the week. Go-Go-Go Mohawk and Brewster's Millions divide week of 20.

Harry Hastings co. at the Gayety 15-19. Business is quite good and the attraction is proving a popular one. For the evening of 19 the William Grew Stock co. will make their weekly visit and give Way Out West, to be followed 20-25 by The Cruise Girls.

When Knighthood Was in Flower was the offering of the Woodward Stock co. at the Boyd for the week beginning 12. Business excellent and the leading members of the co. satisfactory. The County Chairman 10-20. J. KINGWALT.

## PORTLAND, ORE.

**Maud Powell Greeted by an Enthusiastic Audience—Grand Opera by a Good Company.**

Maud Powell, violinist, gave a concert at the Brantford 7, 8, while the crowd was not as large as this charming musician deserved, it was a very enthusiastic one. Never has she been more eagerly applauded and more heartily praised, and never has she played better before a Portland audience. Waldemar Lachowsky, pianist, was most satisfactory. The responsibility of an accompanist he bore most acceptably, giving strong support. The Lombardi co. gave a most acceptable presentation of grand opera 5-13, and commendation was heard on all sides. The soloists were all satisfactory, even to the smallest parts, and almost without exception were good actors. The orchestra was a delight and played with the confidence of musicians who knew the finest details of their scores. A Stubborn Cinderella 10-23. Robert Edison 24-26.

An old time melodrama, bristling with blood-curdling situations and thrills, As the Sun Went Down, was the attraction at the Baker week 6. Business was fair. The House of a Thousand Candles 13-19. The Alaskan 20-26. St. Elmo 27-April 2.

What Happened to Brown was the offering by the Athon Stock co. at the Lyric week 8, and played to good business during the week. The excellent portrayals of the characters were appreciated. The Powers That Be 13.

JOHN F. LOGAN.

## BALTIMORE.

**Holy Week Closes the Leading Theatres—Underlines for the Following Week.**

BALTIMORE, March 21.—All of the leading theatres are dark, this being Holy Week. The Easter week attraction, at Ford's will be Waste, by Porter Emerson Brown, which will be followed by Eva Tanguay in The Follies of 1900; April 11, Marie Cahill in The Boys and Betty; April 18, The Commuters.

At the Auditorium Blanche Bates will be seen next week in The Fighting Horse. At the Academy next week Henry B. Harris will produce A Skylark, which has a remarkable cast, including May de Souza, Eddie Garvin, Anna Ford, Hazel Cox, John Gavin, Frank Belcher, Harrison Brookbank, Ralph Nairn, Charlie Vance, May Emory, Grace King, Harry Fairleigh.

Die Walkure will be sung by the Metropolitan Grand Opera company at the Lyric on Tuesday night.

The Black Patti Musical company, presenting A Trip to Africa, with Bismarck Jones, are entertaining at the Holliday Street Theatre, next week. Three weeks.

HAROLD BUTLERIDGE.

## CLEVELAND.

**Eva Tanguay at the Opera House—Dustin Farnum at the Colonial—Both Pleased.**

Eva Tanguay, in The Follies of 1900, entertained fair sized audiences at Euclid Avenue Opera House 14-19. The staging, mounting and costumes were excellent. Rose Stahl, in The Cherry Lady, 21-26.

At the Colonial, Dustin Farnum was seen at his best as Cane Kirby 14-19. Wilton Lackaye, in The Battle, 21-26.

Brothers Byrne in Night Hells paid a week's visit to the Lyceum 14-19. The Smart Set 21-26.

Max Falkenhauer secured a lease of the Euclid Garden Theatre, and is now in the East arranging his Summer booking.

WILLIAM CRASTON.

## TACOMA.

**Only One Attraction Here During the Week, but The Virginian Drew Well.**

A Stubborn Cinderella was the attraction 4, 5 at the Tacoma, and did fair business. During the week 7-13, but one offering was made, which was The Virginian 12, 13. Large audiences were in attendance, and both play and players were highly commended.

FRANK R. COLLE.

## For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.



showed well as a character actor.  
CHESTER H. IRONSIDE.



# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

It is a pleasure to read in the daily press occasional praise of the motion picture drama and its upward development. The *Cleveland Plain Dealer* in a recent issue said editorially:

While the stage drama has been deteriorating in time, the great moving picture drama has been improving.

Not long ago there was just cause for criticism in the conduct of the moving picture drama. Films depicted crimes with nickel novel scenes and richness, and the effect on sensitive youthful minds was doubtless bad. There was some indecency, too, not to speak of the violence against art and humor in the portrayal of the eternal pantomime actor escaping from the eternal crowd by devious ways eternally the same.

But these things have changed. Along with the growing mechanical perfection of the lantern have come improvement of methods and more moral and artistic taste. Crime has given way to sentiment; that is wholesome, even if a bit weakish. Humorous episodes have become a little more truly humorous and less slapstick. There are multitudinous entertaining glimpses of the wide world, and industrial scenes and travel views that offer vast opportunities for pleasant instruction.

The same may be said of this type of show which has truly been called. And it is well that it has developed into an institution against which so little can be said, and in behalf of which so much praise should be given.

Another very sensible editorial comment is found in the *Springfield, Mass., Union*. It repeats a prediction hitherto advanced in this column. The *Union* says:

We shall expect to see this field of amusement growing to meet the tastes of every element of society, enabling a patron to avoid the more sensational productions and seek in their place pictures of a higher class. If his tastes incline him to the increasing profits of the business will naturally attract a higher class of talent and tend to differentiate moving picture productions as distinctly as other theatres have been differentiated. When this is done, we shall no doubt see a numerous class seek the shows which make a specialty of hold-up and murder scenes, but we shall also see a large class preferring a cleaner and more artistic class of productions, and entirely devoid of sensationalism, but embracing in their programmes a generous share of clean comedy productions and high-grade representations of classical dramas and scenes from history and fiction, which have already made a popular hit in many instances.

While newspapers are now generally willing to accord motion pictures their proper place among the wholesome amusements of the day, many police officials remain strangely obtuse. They are still fond of imagining that the pictures have some occult influence for evil on the public mind. Inspector McCafferty, head of the detective branch of the New York police force, is quoted as saying in an interview published in a Sunday supplement: "I want to say that moving pictures of safe-cracking and other crimes do a great deal of harm by breeding future criminals." This remark is seriously made by the inspector at the end of a long interview in which he has argued vigorously that crime has greatly decreased in late years. One is therefore moved to ask how the more numerous criminals of the past were bred when there were no moving pictures to which the blame could be laid? Really, the thing is too amusing for discussion. Imagine for a moment the criminals of the future taking lessons from moving pictures on how to crack a safe or pull off a burglary. If there is one particular phase of life which is habitually misrepresented in motion pictures to a greater extent than criminal acts of this character, it has missed the observation of "The Spectator." Did you ever notice the moving picture burglar or safe-cracker at work? He almost invariably comes and acts in a manner that would betray him in real life before he could get within a mile of his place of operation. He prides open windows or doors as if they were made of cloth, which they very frequently are, and he enters back first without caution. And when it comes to cracking a safe—well, the moving picture burglar may be able to open a paper mache safe, but his methods would hardly do with the real thing. If the cracks of the day are gaining their knowledge from the few moving pictures that show alleged crimes it is no wonder that crime is decreasing, as Inspector McCafferty claims.

"The Spectator" is in receipt of a letter from a reader in Chicago who calls himself a "fan," and who asks for information on a subject which has been in the minds of many others besides himself. Indeed, all the picture manufacturers can testify from the hundreds of inquiries they receive that the matter referred to is one of wide interest. But let the correspondent state his own case:

CHICAGO, March 14, 1910.

MR. SPECTATOR: Having read your many comments on the good and the bad points of moving pictures, I only hasten to ask you this: Why should not the company or people in the picture come in for some prominence? I said in Saturday's *Mirror*, a "fan," although I really could find no name for myself before. I know I have been called a "fan," many a time—"nickel show fan." There are theatres in Chicago which have a regular patronage nightly of people who dodge re-

posters, and watch for all new releases. It seems very funny we should do this when we know more of the actors or actresses in the pictures. Now, why not advocate casting the players as they do in the "legit"? We would like to know who they are instead of saying: "There's the little girl" (Hingray); "There's the tall dark fellow; he is always good," and "There's the little, short fellow," etc. The only way we can tell one another about a release seen by one of us is in the way I think they all deserve some recognition. They play all over the country and are seen in one night by more people than ever looked upon John Drew, Mariow or Sothern in an entire season. They are popular in their way, and are missed when not in the cast of a new release. The picture firms are given a great deal of credit for the production and *The Mirror* is the dramatic paper, so why not help the profession and the people who wish to know.

Sincerely yours,  
P. J. PATTERSON.

125 MICHIGAN AVE.

If the writer of the above letter has watched the pictures carefully he has probably noticed that some few of the manufacturers are commencing occasionally to give the names of players. Two companies are supplying pictures of their stock companies. The French announce the cast quite extensively in their more important productions and no doubt the time will come when it will be the established custom in America. Up to the present time, however, it has not become a practice on the part

of the American manufacturers largely because of the mistaken reluctance of many of the players themselves. They have assumed, or at least many of them have, that if their names appear in connection with motion picture productions it will injure their chances to secure satisfactory engagements in regular stage work. They imagine that if the big theatrical producers see their names billed in front of five and ten cent houses they will be barred from employment in one dollar and two dollar attractions. There are possibly other less important reasons why the names of players are kept secret—reasons entertained by the manufacturers themselves. Perhaps some of them realize that if the names were announced some of the players would be deluged with "mash" notes that would turn their heads and destroy their usefulness in pictures. Perhaps, also, they believe that the unsolicited curiosity shown by the writer quoted above, and thousands of others like him, is of greater value to the popularity of the pictures than would be the case if the names of the players were announced. Personally "The Spectator" believes that the names of players and author should be given with each picture, and that eventually this will be the general rule. Motion pictures will never attain their full dignity in literature and art so long as actors and authors remain anonymous.

THE SPECTATOR.

## Reviews of Licensed Films

**The Convert** (Biograph, March 14).—This is another of the Biograph's California pictures, and tells a very strong story that has a wholesome ending, despite the unpleasant nature of some of the earlier scenes. A sportsy young chap in a sacrilegious spirit masquerades on the street corner as an evangelist. Just for the fun he and his companions can get out of it. He preaches so well that he converts a poor outcast girl who forsakes her evil life and joins the settlement workers. In the course of her duties she encounters the young man whose mock sermon had converted her. He is jovially drunk, but when he recognizes her and perceives how the shattering of her ideal affects her, he is filled with remorse and the result is that he reforms his bad habits. The two come together in helping an old derelict, and we realize that out of a cruel jest has come the saving of two souls.

**Mamma's Angel Child** (Lubin, March 14).—The Lubin comedians have given us in this film an extremely funny farce, in which the child part is played with an appearance of unconscious humor that is as pleasing as it is unusual. In fact, all the acting of this laughable picture is of the natural kind, which we are coming to look for as a regular thing in Lubin releases. The angel child "can do no wrong." In the opinion of his fond mamma, but he is in reality a mischievous little chap, who plays numerous pranks that are genuinely funny. He plants a banana peel where it upsets a pedestrian, causes trouble with the cook and houseman; makes his sister slap her best young man by pinching her ankle from underneath the sofa when the young man is reaching for a dropped handkerchief, and paints his grandpa's face while the old gentleman is asleep. Still mamma's faith is unbroken. Years later we see the child a sober clergyman deep in the study of his sermon.

**The Blunderer** (Lubin, March 14).—Not so much can be said of this farce. The point is not humorous, and the blundering country boy who is sent to the city to become a gentleman is far from convincing. The youth, after some mishaps, reaches his city relatives with a note from his father, asking that he be given society training. They dress him up and take him into society with rather sad results. He offends one of the men guests and is challenged to a duel, which he accepts on the spot with his fists. This and other blundering acts causes his return to his rural home.

**Uncle's Money** (Pathe, March 14).—Very laughable is this Pathe comedy, acted with the usual droll sincerity of the French. A rich, old uncle is supposed to be severely ill, and his nephews and their wives gather in haste to secure his name to a will. But the old chap goes off, apparently, before the will can be made. One of the nephews then disguises himself as the uncle, gets into bed, and sends for a notary to prepare the precious document. They are in the midst of their plot when the uncle revives and discovers the truth unobserved. He sends for the police, has the swindlers arrested, and then wills all his wealth to the police department. Surely this film should get by the censorious Chicago police.

**Tobacco Culture** (Pathe, March 14).—This instructive, industrial picture is colored, thus adding very much to its volume, as is true with many Pathe scenic and travel films. The tobacco fields and factories that are taken by United States in bringing the tobacco from the planting to the time when it is rolled into cigars by native workmen.

**The Dawn of Freedom** (Relig, March 14).—This realistic war picture deals with Cuba's struggle for liberty and the part taken by United States in bringing the desired result about. The battle scenes and skirmishes are elaborate, on the big scale that the Relig forces usually adopt, and, for the most part, they are wonderfully real. We see the artillery in action, rattle fire guns at work, and apparently genuine movements of troops and engagements. There is, of course, a story mixed in with the action, but it is not too complicated. A Revolutionary leader, Colonel Macco, has a daughter, whose hand is sought by the Spaniards. Being repulsed, Mendosa leads the Spanish soldiers against the Cubans. There is a hand-to-hand combat, in which the Cuban colonel, though wounded, vanquishes his enemy, and the troops of Uncle Sam do the rest.

**A Crowded Hotel** (Relig, March 14).—This is a short comedy subject based on the

crowded condition of the hotels during a convention. It is rather a mixed up picture with the humorous points not always clear. The delegates from Peach Run have been put into a room next to a bridal couple, are disenchanted with their accommodations, and make a row that is extremely annoying to the bride and groom. We are shown the bride's room, and the results follow the caldron that is administered to the delegates are disastrous to the hotel.

**Fruit Growing in Southern California** (Edison, March 15).—More than usually interesting is this industrial picture showing how fruit culture is really conducted in the irrigated districts of Southern California. We are shown the arid country, and close by the richly developed fruit farms that have sprung up since irrigation has reclaimed the desert land. The manner in which the water is lifted to the proper level by the huge, Wellington wheel, the ditches by which the precious fluid is conveyed to the different orchards, the growing, the picking and the packing of the fruit are all well shown in successive scenes that go to make up a valuable and instructive film.

**A Mountain Blizzard** (Edison, March 15).—A single humorous idea is the warrant for this picture, which is produced with elaborate attention to detail. Three "tenderfoot" young men start on a horseback journey in the Western mountains, and they are overtaken by a blizzard. It is, necessarily, a studio blizzard, and the snow looks a bit warm for the purpose. But it tells the story all right. The travelers try to build a fire under the shelter of a hill, and after being nearly frozen to death are rescued, and find that they have been all the time close to a fine mountain hotel with all the comforts of the city.

**Victims of Fate** (Vitaphone, March 15).—It is rare, indeed, even in these days of strong moving picture stories that a more powerful plot is presented than we see in this admirably acted film. It tells a bloody story of a mountain feud, but it is a story that carries its own moral so convincingly that the pictures of bloodshed are essentially warranted. An old mountaineer mortally wounds another in a bar room fight, and the feud is on. The wounded man is carried home, where, over his dead body, his son and neighbors determine to avenge the murder. His daughter is in love with the son of the murderer, and she desires to leave the town and marry him. Her brother locks her up to prevent her from carrying out her design, but she escapes through a window and reaches the cabin of the murderer ahead of the avenging band. The murderer and his son, the lover, are thus able to escape to the woods, leaving the two women in the house—the girl and the murderer's wife. The wife now bars the doors and windows, and when the feudists arrive and commence their ride attack, she repulses with her own rifle, standing them off until two bullets, that have penetrated the door, find lodgment in the breasts of herself and the girl. Both are stretched on the floor when the feudists break in. They had supposed they were fighting with men, and are filled with shame when they discover the bodies of the two women. The brother, on finding that one of the women is his own sister, is heartbroken, and the others slink away, leaving him to mourn alone. At this juncture the other brother, the lover of the girl, comes back to investigate, and the two men confront each other over the bodies of the women. The scene is here very impressive. The brother of the lover invites the lover to shoot him, but the lover refuses, declaring that too much blood has already been spilled. Here the picture should have ended, as this reviewer believes, but it is not so in the film. The girl comes to life as an anticlimax that was perhaps added to soften the tragedy.

**In the Shadow of the Cliffs** (Gaumont, March 15).—Gaumont's clever dog actor is the chief performer in this film and serves to make it very interesting. The scenes are laid in remarkably attractive sea coast locations. The dog is supposed to be a tramp animal and the town people think he is mad. He is about to be shot when some one discovers his harmless character and he is taken home and fed by a coastguard officer. The grateful dog soon has a chance to repay his new master. Seagulls are at work and the officer is overpowered by them, his hands are bound behind his back and his eyes blindfolded. He is turned loose and is in a fair way

(Continued on page 17.)

## INJUNCTION TO ISSUE

BUT LAEMMLE WILL CONTINUE MAKING MOTION PICTURES, IT IS SAID.

Understood that He Claims to be Using a Non-Infringing Camera—Patents Company Pleaded that the Edison Patent Has Been Again Upheld—Agreeing on Terms of Injunction.

The infringement suit of the Patents Company against the Independent Moving Picture Company (Imp.) and the Pantograph Company came up again on Thursday of last week before Judge Noyes of the United States Circuit Court, when the attorneys were to have presented briefs regarding the amount of bond the defendants should furnish pending an appeal to the United States Circuit Court of Appeals at the May term. Attorneys for the defendants, however, declined to give bond and announced that injunctions might issue, as their clients were not now using the infringing cameras complained of and did not intend to use them. They announced a purpose, however, to appeal from the decision of Judge Noyes, which, as stated in *The Mirror* last week, upholds the Edison camera patent. The court then fixed the bond for the Patents Company to furnish at \$5,000 in each case, and ordered the injunctions to issue. The attorneys on the two sides now have under consideration the terms of the injunctions.

At the office of the Patents Company an officer of that corporation declared that the company is well pleased with the decision of the court, as it reaffirms the validity of the Edison camera patent, and makes it certain that if "independent" manufacturers produce moving picture films in the United States hereafter, they will have to do it with cameras that do not infringe the Edison patent. The Patents Company claims that there are no practicable non-infringing cameras in existence.

The "independents," however, claim otherwise. At the office of the I. M. P. Company, General Manager Cochrane was seen and while he refrained from going into particulars, his manner clearly conveyed the idea that his company feels perfectly secure.

"You may say for us," said he, "that we will go right along getting out 'Imp' films better and stronger than ever. We shall appeal from the decision of Judge Noyes, of course, but at any rate, nothing can stop us from making motion pictures."

A decree has also been ordered issued against D. Horsey, formerly of the Centaur Company, enjoining him from infringing the Edison patent.

## HAMMERSTEIN'S INDEPENDENT.

Flop Caused by Ban Placed on Nelson-Wolgal Fight Pictures by Patents Company.

The Patents Company license for Hammerstein's *Victoria* has been canceled and the Vitaphone service withdrawn on account of the Nelson-Wolgal fight pictures, which are "independent" and which Willie Hammerstein declares are to appear at that house. Hereafter, therefore, the service at the *Victoria* will be "independent" if continued at all.

This change to "independent" service is the first result of a notice mailed to exhibitors by the Patents Company last week, as follows:

Exhibitors' Bulletin—No. 7.  
MOTION PICTURE PATENTS COMPANY,  
80 FIFTH AVENUE,  
NEW YORK CITY.

March 15, 1910.  
Exhibitors are hereby notified that motion pictures of the Military Tournament, the 101 Ranch and the Nelson-Wolgal fight are not licensed for use on projecting machines licensed by this company.

Licensed exhibitors are permitted to use only film that is licensed by this company.  
MOTION PICTURE PATENTS COMPANY.

## SUCCESSOR TO MURDOCK.

Alliance Will Elect One Next Week—Manager Cochrane Said to Be Slated.

A meeting of the Independent Moving Picture Alliance, composed of "independent" manufacturers, importers and renters, has been called to meet at the Imperial Hotel, New York, Tuesday, March 29, for the purpose of electing a successor to President Murdock, who resigned some time since, the vacancy having remained unfilled. It is reported that General Manager Cochrane, of the Laemmle companies, is slated for the vacancy. Mr. Cochrane admits that he has heard the report, but declines to express an opinion for publication as to what the outcome will be.

## A NIAGARA FALLS PICTURE.

Will S. Rising, the well-known actor-singer, one of the promoters and directors of the Acrophone Moving Picture Company, has secured a magnificent picture of Niagara Falls in winter, including a perfect rainbow against a bank of mist.



REVIEWS OF LICENSED FILMS.

(Continued from page 16.)

To wander to his death over a cliff when the dog, finding him and seeing him home.

**The Harsh and Dances** (Grammont, March 15).—Rather cleverly handled in this magic trick picture, showing the figures that ornament a tea service on a sideboard coming to life and performing the dances appropriate to their characters. A servant of the house has just set a plate of ice cream on the sideboard for the little people of the house, when the dancers commence. They move up the ice cream in their performances so that the children refuse to eat the lunch.

**The Captive** (Pathe, March 16).—The scenes in this picture are supposed to be laid in Morocco and appear to be attractively appropriate. A native of some prominence has his men steal the wife of a European. He causes her to be clothed in the tattered costume of his people and places her in his harem, but she stoutly repulses his amorous advances. Her husband traces her, through information gained at the town well from women. He then visits a band of natives and hires them to recover her. They attack the harem, save the wife of the European and capture the culprit, who is taken before the Sultan and sentenced to some appropriate punishment. The last we see of him in the picture he is being carted off in a cage.

**Bull Fight in Mexico** (Pathe, March 16).—This thrilling picture showing the feat of Pickett, the Oklahoma cowboy, overcoming a bull in the bull ring of Mexico City, was reviewed in this department some months ago.

**Method in His Madness** (Essanay, March 16).—The Essanay reputation for funny comedy pictures is well sustained in this subject. The situations, which are humorous in themselves, although not altogether new, are given their full value by the sincerity of the play. A man passing a saloon has a fit and is aided by people passing, who call the bartender to bring him a drink of whisky. The man revives and passes out. A tramp has been watching the affair and it gives him a great idea. He ambles off to another saloon and throws a fit with great success, being resuscitated with whisky in generous quantity. Meeting another tramp who discovers by his breath that there has been something doing, he explains, and the two start out to fill up at all available saloons. After one or two joint displays they separate, going in different directions, and the second tramp throws his fit in front of the same drinking place worked first by his companion. This is his undoing. Several bartenders now join forces and waylay him when he again tries the trick and give him a setzer bath.

**The Inventor's Model** (Essanay, March 16).—Good acting helps this picture out and the story has interest, but the construction is not of the clearest, and full dramatic value is weakened by obscure incidents. An old inventor who has built a model of a machine to elevate coal leaves it with a promoter, who sells the patent and tries to swindle the inventor out of the money. The old man is ejected from the promoter's office and later assaults the swindler in a restaurant, being arrested for attempted murder. A stenographer, who has been previously cast off by the promoter, comes to his rescue. She has secured another sweetheart, although we have to guess at this development, and the two go to the police station, where they slap down papers, the contents of which we are not clearly told, although we may presume that one of them is a letter which the stenographer had copied and which proves the swindle. The result is that the old man is discharged and the swindler arrested and afterward convicted in court.

**The Country Schoolmaster** (Urban, March 16).—There is some similarity in this film to one produced by another French company a few months since. An old schoolmaster is sadly pestered by his young pupils, one of whom cuts off the old man's coat tails. Soon after this the boy is out playing in a park near a body of water and falls in. He is dragged out by the schoolmaster's little son. When the mother of the rescued boy learns of the affair she takes her son to the schoolmaster's house to express her grateful thanks. The boy is deeply ashamed when he confronts the victim of his prank with the shears and confesses, the result being that the mother makes the old man private tutor for her boy, with the latter's son as companion. All of which is very pretty and innocent, and ought to fully satisfy the Chicago censors and other faultfinders.

**A Trip Along the Rhine** (Urban, March 16).—This is a series of interesting and instructive scenic views of picturesque localities along the famous Rhine. The photography is, of course, excellent.

**The Seminole's Trust** (Kalem, March 16).—This film carries deep interest, and the acting is of a quality to maintain the creditable standard established by the Kalem players in recent months. A planter before the war owes money on a mortgage, which the creditor offers to cancel if he can marry the planter's daughter. But the girl is in love with another man who is fortunately able to put up the money, and when the holder of the mortgage arrives he is told to be off about his business, as the cash is even then ready for transmission to the court house, the messenger being a Seminole Indian who is a favorite of the planter's family. The Indian sets out with the money in a bag (was paper money used in the South before the war?) and he is accompanied by the planter's little son. On the way the boy buries his foot and the Indian fixes it up, using his knife to cut the shoe. He forgets the knife and goes back after it, leaving the boy and the money by the roadside. The rejected suitor now appears and steals the money, hitting the boy a clip that renders him unconscious for some days. On the Indian's return he notes the tracks of the thief, but his first duty is to carry the boy back to his father. We next see the plantation and slaves being sold under the hammer. The holder of the mortgage is there, swagging about, and the Indian and his tracks in the earth. They are the tracks of the thief and he is about to denounce him, when the boy recovers consciousness and identifies him. It would appear that the boy's identification comes too soon to give the Indian full credit for his discovery. The thief now escapes and is followed by the Indian, who overtakes him and visits vengeance on him, although we do not see the killing. Was the money recovered? We are not told, but we see everybody happy in the final scene. One fault with the picture as seen by this reviewer was the speed at which it was run. The people were made to move too slowly.

**The Love of Lady Irma** (Biograph, March 17).—The moral of this story (it seems that pictures must have morals) is that married ladies who are jealous of their handsome husbands may make themselves secure by hiring thugs to slash the husbands' pretty faces and thus rob them of their attractive qualities. The ladies then live happy ever after because the



# BIOGRAPH FILMS



Released March 21, 1910



## FAITHFUL

A Commendable Virtue Overdone

Faithfulness is without doubt the most laudable quality of the human being, but like all good things, can be excessive. John Dobbs accidentally bumps into Zeke, a village roustabout. Zeke is not hurt, but John is eager to make reparation for his tumble, and so takes him into a store, buys him a new suit, besides putting some money in his pocket. Zeke is quite overcome by this kindness, and swears never to leave the side of John. This causes not only embarrassment, but causes him to lose his sweetheart. Zeke, however, has a chance to make good by playing the hero at the burning building in which the girl is imperiled, saving her life. The subject, besides being a most laughable comedy, possesses rare scenic splendor.

Approximate length, 994 feet.

Released March 24, 1910

## THE TWISTED TRAIL

A Story of Fate in the Mountain Wilds

It is always that the unexpected happens, and little did Bob Uorman and little Molly Hendricks dream what Fate had planned for them. When she started for the East to school, Bob, the foreman of her father's ranch, could not resist revealing his love for her. This might have occasioned his discharge, but he being a reliable man and she to be gone for so long, the father is tolerant. A year later, however, word is received of her intended return. Bob shows he has not changed in his feelings, and a quarrel ensues, during which the father dies of heart trouble. There being no witnesses, Bob is of course accused of killing him, and is forced to flee to the mountains for safety. Here Fate contrives, for Molly on her way through the mountains is beset by a couple of Indians, and is in dire peril until rescued by Bob. He takes her home, feeling that it meant his death, which would have occurred had not the coroner's arrival saved his neck from the rope of the pursuing ranch-hands.

Approximate length, 988 feet.

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husbands will forgive them, being rather glad of the disfiguring of their countenances as indisputable evidence of their wives' loving dispositions. At any rate this is the way the story works out in this film. Lady Irma's husband is a handsome chap, the idol of the ladies, until Irma destroys his good looks, or, rather, hires thugs to do it for her. He discovers the truth when the thugs visit the house to demand more money for their deed. The good acting and fine settings of the film must be commended, but they fail to make the story quite as attractive as we are accustomed to see from the Biograph producers. The sole fault is in the story.

**In the Frozen North** (Bell, March 17).—Beautiful winter photography, real Eskimo dogs pulling sleds that have every appearance of having come from the Arctic regions and a general atmosphere of Alaska makes this film attractive despite the fact that the story is confusing. A brutal husband deserts his wife in the States to go to the Klondike, causing a false message to be sent to her announcing his death. Here in then a scene showing her narrow escape from death in a fire caused by a lamp which she had overturned, but this incident appears to have no logical connection with the story, except that she marries the man who has rescued her. This man also goes to the Klondike, as we gather rather vaguely, and the wife follows him. The second husband has saved the life of a gambler in a gambling fight and the two are pals, so that when the wife arrives and meets her first husband the gambler protects her from the fellow's threats. There is a good deal of going out and coming in, rescuing somebody from the snow, at this point in the story, and we eventually see the first husband perishing, as we suppose, in a drift, after which the gambler starts away, leaving word for his pal that he did it for his sake. Did what? Clarity is one of the first essentials of a good picture, and it is to be regretted that it is not to be found in this otherwise excellent subject.

**The Irish Boy** (Lubin, March 17).—Conventional melodrama minus stage acting is served up in this St. Patrick's day picture. The plot is commonplace and some of the incidents are of the made-for-order kind, but there is an effective appeal in the story and it is warmly applauded. An Irish youth comes to America, leaving his mother and father at home, and is put to work in a factory through the good offices of a friend. Being a fine brood of a boy he soon wins the heart of the pretty stenographer and thereby gains the sympathy of the foreman. He has the usual scrapes with the other men and incidentally floors the foreman for being fresh with the girl, in revenge for which the foreman puts a watch in the tool drawer of the Irish boy's bench, intending to charge him with stealing it. But the girl sees this piece of devilry and when the accusation is made produces the watch and tells where she found it. The foreman is then discharged, the

# LUBIN FILMS

RELEASED MONDAY, MARCH 22

## His Spanish Wife

Another tense romance charmingly shown in Southern settings. The Spanish wife of an American plantation owner, angry because he will not permit her to accompany him on a business trip to New York, turns to a former Castilian admirer for relief from ennui. At the same time she seeks to prevent the marriage of her sister to her husband's partner, an alert American, who not only frustrates the wife's plans for elopement but wins the girl of his choice. The story moves with a simple directness that makes clear every point, and the acting is above the average. Photographically the release is equally notable.

Approximate length, 945 feet.

RELEASED THURSDAY, MARCH 31

## The Daughter's Choice

It is seldom that a story is more successfully told by means of capital acting in well-planned settings. Unable to endure her husband's neglect, a young wife elopes with his friend, carrying with her the little daughter. Years later the girl, grown to womanhood, is forced to make her choice between the man of wealth she has always supposed to be her father and the poverty-stricken man her heart tells her is her real parent. This is one of the strongest, most gripping stories ever told in pictures, and one that is certain to make a sensation.

Approximate length, 930 feet.

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Italian boy is given his place and sends home for his father and mother to come to America to his wedding at which the firm presents him with a substantial check."

**The Mystery of Temple Court** (Vita-graph, March 18).—There is a certain thrilling interest in this picture that holds the attention and carries an effective appeal. A young man secretly marries and then deserts a young girl when his father writes him that he has found a wealthy wife for him. The deserted wife sees her husband on the street and follows him to his room, where she appeals for justice. He spurns her and she falls dead at his feet, this incident being a little hard to swallow. To dispose of the body he now his problem, as it is evident he cannot afford immediate publicity. So he looks it in a closet and moves from the house. We see him next in society meeting the rich girl, who is in love with another man, but who seems to her father and permits her first lover to take up his lodgings in the same apartment just vacated by his rival. He has a vision of the dead girl's spirit (some logical incident for finding the girl's body would have been more convincing) and he opens the door of the closet, discovering the corpse. Policemen are called and the landlady tells him that it was that had occupied the apartments. The young man recognizes the name and leads the officers to the rich girl's house, where the fellow is arrested and the wedding, which is already in progress, is prevented. The arrest is, of course, logical, even though no crime had been committed, as the police would desire to investigate the mysterious death. The story ends with the first suitor getting the girl.

**The Troubadour** (Pathé, March 17).—This is called a fairy tale, but the fairy is in the form of a devil, who, however, acts like a fairy in the good things that he dispenses. The acting is extremely well done, the parts being taken by several accomplished comedians. The wandering musician is in love with a miller's daughter, but the miller prefers a rich old notary, and the miller's wife wants the girl to marry a dashing captain. The devil gives the troubadour a magic plant, with which he plays pranks on the father and mother until they consent to his marriage to the girl, whom the troubadour has previously provided with a palace by means of his magic wand. There are a number of laughs in the picture, thanks to the fine comedy performance.

**The Kille** (Pathé, March 18).—The story of this picture has been told before in the films, at least once and possibly more. It has, however, a pathetic interest that makes it effective even in the repetition. A gambler kills a mother and goes the country, bidding his wife and children farewell. For ten years he works in a foreign land, when a longing springs up in his mind to visit his home and family. His appearance changed and dressed as a laborer, he is not recognized when he reaches his own home, where he finds his daughter at her wedding feast. Not even his wife knows him, and he dare not reveal himself because there is still a price upon his head. He is given food by the family as any wayfarer would have been, and then comes out and on, to resume his lonely wandering life.

**Frankenstein** (Edison, March 18).—As may well be imagined, this deeply impressive story makes a powerful film subject, and the Edison players have handled it with effective expression and skill. The scene where Frankenstein produces the monster is particularly well done, although a bit too long drawn out. The monster, fashioned in sympathy with the evil in Frankenstein's mind, appears and terrorizes his maker, one finds one's self very nearly accepting it as reality. The parts of Frankenstein and the monster are both well conceived and carried out. The film version departs from the original story of Mrs. Shelley in a number of particulars, but the changes make for clarity and for the elimination of objectionable details. The spirit of the tale is well preserved.

**The Enchanted Castle** (Kalem, March 18).—Different as this film is from his usual work, the Kalem producers, it is nevertheless one of the cleverest and most interesting that that company has ever released. It is a fairy story, but it has warm interest and charm, and some of it is delightfully funny, having a Chaucerian flavor. An old peasant dies and leaves his wealth to his three sons. Two of the sons rob the third of his share and he becomes a wanderer in the forest. But he is a kind-hearted youth and gives assistance to the various animals he runs across, releasing a bear from a deadfall, saving a frog from a party of boys who are stoning it and rescuing a rabbit from two hunters. Each of the animals rewards him, one with money found behind a stump, another with a magic sword, and the third, the rabbit, leading him to the enchanted castle where a giant lives. The rabbit has a purpose in doing this, because the giant has magic power and has put a spell on many captive maidens, having changed them into the very animals that the youth has been befriending. Armed with the sword he kills the giant and the animals are restored to their human shapes. The youth marries one of them and is thenceforth a prince.

**A Willful Dame** (Pathé, March 18).—Light farce comedy, with a pleasing touch, is cleverly presented in this film. A young woman who dislikes the young man whom her father desires her to marry escapes out of the window into another building, where she finds a suit of clothes belonging to a messenger boy. She quickly dons the suit and continues her flight, but is interrupted by a demand that she carry a message for a gentleman who has been disappointed by the lady who was to dine with him. After getting the messenger boy, the gentleman concludes that he will not send the note but will ask the messenger boy to dine with him. A little while and a cigarette go to the girl's head and her sex is discovered. Whereupon the gentleman promptly falls in love with her. When papa and the other suitor arrive the former is profuse in his bowing and scraping upon discovering that the diner is an English lord, Earl Jove.

**Wild Birds' Haunts** (Pathé, March 19).—This film is said to have created a mild sensation recently when shown before the Audubon Society, and the claim can well be believed. It is a remarkable specimen of wild bird photography, the film being colored and greatly to its value and beauty. Various birds are shown apparently in their native environment, one of them a wild duck protecting her nest of eggs, another bird feeding her little ones, and others in different interesting situations. It is a picture that no one should miss.

**Courting the Widow** (Vita-graph, March 19).—There are many good laughs in this farce comedy picture. The story is humorous and the incidental situations are amusing. It would have been still funnier, however, if the two old chaps who court the widow had been played with greater sincerity. One of the admirers tries so desperately to be funny that he frequently misses the mark. The other one is not so bad, but would stand looking down. The widow's acting is true to the character, and because she does not appear to be other than natural she is the most satisfactory of the three principals. The two suitors for the near-charming widow's hand visit her at the same time, clash in their wooing and agree to fight a duel. The duel is a burlesque affair that is stopped by interruptions from the widow to call and get her decision. The decision turns out to be that she marries another admirer, and the two disappointed chaps go out to solace each other in a nearby beer saloon.

**Little Jack's Letter** (Gaumont, March 19).—There is a lovely note of child confidence in this pleasing little story, that is made the more effective by the young boy who plays the child part. The boy is one of the good and trusting kind whose sincere belief in what he hears is almost childish. He is a critic of the might be directed against characters of the too-goody-good variety. His mother is poor and ill and he wants to write to Jesus for help. Not being able to compose his letter to his satisfaction, he goes to the old soldier who makes a living by writing for the poor, and asks him to write down the letter from the child's dictation with a sober face and hands the paper to the lad, who runs with it to the church, where he places it devoutly on the altar. The old letter writer, in the meanwhile, has taken a bag of coins, which the poor mother had hidden and left it on the table, where the boy finds it on returning home. The picture ends with the boy offering up grateful thanks in prayer.

**In the Footfalls of Savor** (Gaumont, March 19).—This film shows the scenery along the line of a railway running up into the mountains in Savor. Many beautiful spots are revealed and the picture is very attractive.

**The Girl and the Fugitive** (Kalem, March 18).—There is plenty of action in this Western subject enough to please the most exacting of those who like pictures of the exciting cowboy sort, and are not too particular how the story hangs together. The heroine is blessed or approached for that purpose by at least four men, one of whom is a colored servant. Only one man secures the coveted prize, and he is a cowboy who is forced to go through a series of exciting experiences before peace settles over his little love affair. It starts in when he knocks a fellow down for trying to kiss the girl. She is evidently a Western country girl and is about to do the family washing, being dressed for the purpose in a neat shirt waist and black skirt. A stranger asks for a drink of water and thinks to poison the refreshment with a kiss. He hereupon is overpowered and ends in the back-out blow. Later in a saloon gambling room the defeated man and his friends try to cheat the cowboy lover at cards and a fight ensues, in which everything is upset and the lover escapes. He is pursued by the crowd for some unexplained cause over a barroom row and takes refuge with the girl, where he is followed by the leader of the gang. The lover hides and the leader tries to kiss her. This brings the cowboy again into action, but he is defeated and tied up and would have been turned over to the gang were it not for the girl, who cuts his bonds. The tables are then turned and the assailants driven from the place, although it would seem that they might easily have carried out their plans of revenge.

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### OTHER EDISON FILMS

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**THE CAPTURE OF THE BURGLAR**.—An uproariously funny comedy. No. 5609. Code, Violinist. App. length, 370 ft.

#### RELEASE OF APRIL 1

**MICHAEL STROGOFF**.—Jules Verne's immortal story. No. 5610. Code, Violinist. App. length, 995 ft.

#### RELEASES OF APRIL 5

**THE HEART OF A ROSE** (Dramatic).—No. 5611. Code, Violinist. App. length, 670 ft.

**IT PAYS TO ADVERTISE** (Comedy).—No. 5612. Code, Violinist. App. length, 330 ft.

#### RELEASE OF APRIL 8

**SANDY, THE SUBSTITUTE** (Dramatic).—By Roy Norton from his "Whistling Sandy" series. No. 5613. Code, Violinist. App. length, 990 ft.

#### TO BE RELEASED APRIL 15

**HIS FIRST APPEARANCE** (Richard Harding Davis's famous dramatic story arranged for Edison production by the author). No. 5616. Code, Violinist. App. length, 990 ft.

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### A FEATURE WEEK

## LO! THE POOR INDIAN RED HAWK'S LAST RAID

TWO HEADLINERS ON ONE REEL

Released Wednesday, March 30

A THRILLING WAR PICTURE

FURTHER ADVENTURES OF THE GIRL SPY

Released Friday, April 1

Free Lectures to Licensed Motion Picture Theatres

KALEM COMPANY, 235-239 West 23d Street, New York City

who teaches them to dance. Neither the teaching nor the dancing is convincing enough to warrant the enthusiasm of the theatre manager, who rescues the children and puts them on in his vaudeville bill. Here they are found by their parents, who are sitting in a box, having—what do you imagine—fallen miraculously heirs to \$100,000. Another good paying job would have been a better excuse than the \$100,000, to bring the father and mother to the theatre.

**For His Sister's Honor** (Edison, March 18).—There is false sentiment in this plot and a possible story that does not have the true ring. With this handicap the Edison Players are able to make little headway. There is also lack of clearness in the construction. A young woman steals a bundle of money, and her brother, to save her, assumes responsibility for the crime and is arrested. Thus the improbable character of the story commences at the outset. Two years later we see him among cowboys in the West. Did he serve his time or did he escape?

He marries a girl against her father's wishes (one of those "begone-from-my-house fathers"), and four years later, or such a matter, we see him living with his wife and child in a slovenly appearing cabin. Some one from the East recognizes him, and tells of his criminal record, and a former rival carries the news to the wife, who starts away with her child. Why should she have deserted her husband without giving him a hearing? Loving wives are supposed to be more faithful than that. But he overtakes her and they make it up, and now for the final absurdity. He and his wife and his father-in-law go back to his former home to seek his vindication. Having originally branded himself a thief for the sake of his sister he proposes now to take it all back and disgrace her. Fortunately she is dying when they arrive, and, confessing all, cleans his name.

**The Two Bredhears** (Luz, March 19).—There is much merit in this film, which tells an old and rather elemental story so well that it

## Reviews of Independent Films

**The Broken Oath** (Imp., March 14).—In this film the Imp. producers have not done themselves justice, and have added nothing to the excellent reputation they had been building up. The story is of the wildest, most impossible melodrama class, although the acting is not so bad. The story will speak for itself. It tells of a young Italian who joins a black hand band, taking a fearful oath which, strange to say, he carries in his pocket on a piece of paper. He is chosen by lot to commit a murder, and, being weak kneed, he goes to see his girl to tell her about it. He is followed by his fellow members who are suspicious, and when they find him a traitor they capture him, and take him to a lonely house where they tie him up and arrange a revolver attached to a clock in such a manner that at a certain hour it will discharge and kill him. This idea is a borrowed one, hardly good enough to warrant repetition. Of course, the girl gets there and saves him, but he soon falls into the hands of his enemies a second time. They take him to another old house, where they arrange to kill him with a dynamite bomb. The girl again arrives in time, and the bomb, being moved to the window sill, blows up the plotters.

**The Actor's Children** (Thanhouser, March 15).—This is the first release of the new Thanhouser company, and had been looked forward to with unusual interest for that reason. The impression created by the picture is, on the whole, distinctly favorable. It tells an interest-

ing, though childish story, with remarkable clearness for a new producer, and the acting is delightfully natural. If we except the two children, the photography is also excellent, especially considering that the company is new to the business. As for faults, they are all of a class that we may expect to see remedied. The children are painfully conscious and continually turn toward the camera, not appearing to enter into the spirit of the action. For that matter, the acting of the entire company lacks expression. There is too much walking through the parts and not enough real feeling. The story itself has the same fault, there being too much attention to the development of unimportant parts of the tale at the expense of the vital moments. And yet, despite these faults, the picture pleases, which indicates that it has merits that outweigh its defects. An actor whose wife have been out of work, and have just secured an engagement, in a new production to open in one week, so that they are able to induce the landlady to wait for her room rent. They have two children, a boy and a girl. When the week is up the manager of the new production announces that it has been abandoned on account of the star's illness. The landlady is distressed, and while the parents are out visiting managers' offices to secure other engagements, she rents the room to a stranger, carries the trunk out and puts the children into the street. They are picked up by an Italian organ grinder who is unnaturally and unnecessarily brutal and



is interesting. An old peasant farmer quarrels with one of his sons who wants to marry the daughter of a rich man. The couple leave the father's home and prosper for themselves. Another son who remains with the father is given all of the old man's wealth, and when the latter becomes blind repays him with cruel treatment (a bit too melodramatic), and throws him out. The old man wanders helplessly about until a little girl takes pity on him and leads him home. The child is his granddaughter and the home is that of his banished son, who takes him in and cares for him as a good son should.

**Life in the Next Century** (Lux, March 16).—This is a trick picture showing how a man may expect to live in the future with every want supplied by pressing the button. It is only mildly interesting.

**The Silver Lining** (Nestor, March 16).—There has evidently been a change in the style of acting followed by this company. The melodramatic and stagey posing has gone and in its place we see players moving about with an apparent effort to act like real human beings. The change is welcome and the Nestor films are greatly improved by it. This story is not a deep nor a great one, but it has some appeal despite some overdrawn character. A city young man marries a country girl, much to his father's disgust. But the new wife carries herself with credit in her new surroundings and appears likely to become a favorite, when her country brother comes to visit her and ruins her chances. His acts of bad manners, especially at the table, are so overdone that it is no wonder the whole family leave him in disgust. The young wife is offended by the conduct of the family when she should rather have been ashamed of her piggy brother. So she goes home with him and settles her husband and wife now become ill and the former tries to write to his father but his father tampers with the letter and they are kept apart until the husband becomes impatient and with his parents visits the farm, where all become reconciled.

**The Prime Look Safe** (Imp, March 17).—This is a very good farce comedy, cleverly handled and telling a capital story. There are illogical points in the plot, but some latitude is allowable in farces and on the whole the picture is delightfully laughable. A lady, the mother of a little girl, wishes to go to the machine with a friend and as the maid is having her day off the child is left in the husband's private office in charge of the office boy, papa being out. The boy is now sent to carry a message and the baby is alone. A laundry youth has left his basket in the office, having been previously chased away by a fight with the office boy. The child crawls into this basket and goes to sleep, covering herself up with the towels. Closing time arrives and the big safe is shut and locked, the time lock making it impossible to open it until the next morning. When mama returns from the opera and papa gets back to his office the baby is apparently gone. The distracted parents conclude at once that she is in the safe and there is a terrible time. Of course, in reality, they would have found the baby in the basket, and if they failed in that the child would have been awakened by the racket but this is farce, as before, and we need not be too critical. Spike Somebody, a burglar, is sent for to open the safe. He overdoes his play at being slow and deliberate, but otherwise carries off his part very well. He will not operate on the safe while the crowd is looking on and they all retire to the next room. But he finds the child without blowing open the safe and after collecting more money for the job departs, forgetting his tools. This error with the tools and the flash that is worked in by having all hands jump on the laundry youth is a weakness in a film that is otherwise extremely creditable.

**The Mexican's Ward** (Bison, March 18).—This is another rather good film with Mexican atmosphere, somewhat similar to a release of this company the week previous. There is little originality and considerable bad logic in the story, but some of the incidents have novelty, particularly the well managed rescue of the ward from a convent by a friendly cowboy. This cowboy gets into the story on rather flimsy ground. The girl has refused to marry her guardian's son and is being taken to the convent. There she escapes on the roof and is seen her struggle and follows. He scales the high gate at night and by some sort of lover's intuition whistles under the window where she is confined. She is the only one that hears the signal and she hastens to put herself into the hands of the unknown stranger, all of which is very silly, but the escape is well handled and in the end the guardian is baffled, the girl wedding the cowboy.

#### A REALISTIC PICTURE.

That is What Is Promised Concerning "Michael Strogoff"—Other Edison Notes.

Michael Strogoff, the Edison release for April 1, is said to possess every requisite to a finished dramatic film. The costumes are absolutely correct, it is declared, even to the minutest detail, and, as can well be imagined, contribute greatly to the attractiveness of the production. The homely attire of the Russian peasant, the strange, picturesque garb of the tartar soldiery and the splendid uniforms of the Russian officers and noblemen affording pleasing contrasts. The opening scene, a court ball in the Imperial Palace at St. Petersburg, is splendidly staged. The remainder of the scene, principally outdoor, portray the exciting adventures of the Czar's faithful courier in his perilous attempt to escape through the lines of the tartars and convey the Czar's warning to his brother, the Grand Duke, at Irkutsk. The attempt to blow up the telegraph office, where Strogoff has taken refuge from the Tartars, with a bomb and the blinding of his eyes with a heated sword should be tremendously realistic scenes.

Ray Norton's Sandy, the Substitutes, and Her First Appearance, by Richard Harding Davis, to be released on April 8 and 15, respectively, will be awaited with interest by the thousands who have read both stories, and are consequently able to place a true valuation upon their pictorial representations.

Galleguer, Richard Harding Davis' well-known story of the newspaper "Ed," with an astute man that betrayed the true detective instinct, ran down a clue and eventually trapped a murderer, thereby insuring a "second" for his paper, is slated for release in the latter part of April by the Edison Company.

Several sequels have been forwarded from Cuba by the Edison Company's representatives there, and are being prepared for early release. It will be remembered that part of the Edison stock company has been in the West Indies since the early part of January working on scenarios especially written to be worked out with local color.

Sales Manager Polser has returned to the factory after a three weeks' visit to the large cities of the Middle West, bringing with him a

stack of orders, the results of demonstrations of the New Model "B" Kinetoscope.

#### LICENSED FILM RELEASES.

Mar. 21 (Biograph) Faithful. Comedy.	994 ft.
" 21 (Pathe) A Woman's Repentance. Drama.	850 "
" 21 (Lubin) A Mother's Heart. Drama.	908 "
" 21 (Relig) The Village Investor. Drama.	1000 "
" 22 (Vita.) Capital vs. Labor. Drama.	949 "
" 22 (Edison) A Western Romance. Drama.	890 "
" 22 (Edison) A Man with the Weak Heart. Comedy.	805 "
" 22 (Gaumont) The Queen and the Mirror. Drama.	734 "
" 22 (Gaumont) The Wild Coast of Belle Isle. Scenic.	233 "
" 22 (Pathe) The Horseman. Drama.	574 "
" 22 (Pathe) For the King. Drama.	880 "
" 22 (Kessner) The Hand of Uncle Sam. Drama.	1000 "
" 22 (Urban) A Maid of the Mountains. Drama.	590 "
" 22 (Urban) Over the Apennines of Italy. Scenic.	851 "
" 22 (Kalem) The Girl and the Bandit. Drama.	851 "
" 22 (Biograph) The Twisted Trail. Drama.	988 "
" 22 (Relig) Wanderers. Drama.	1000 "
" 22 (Lubin) Two Gentlemen of the Road. Comedy.	935 "
" 22 (Vita.) The Hand of Fate. Drama.	971 "
" 22 (Pathe) No Trifling with Love. Film d'Art.	558 "
" 22 (Pathe) On the Bank of the Ganges. Scenic.	426 "
" 22 (Edison) The Suit Case Mystery. Comedy-Drama.	935 "
" 22 (Kalem) The Railway Mail Clerk. Drama.	651 "
" 22 (Pathe) Foxes Earnest. Comedy.	900 "
" 22 (Pathe) A Conquest. Comedy.	384 "
" 22 (Kessner) The Airship Chase. Comedy.	339 "
" 22 (Kessner) A Ranchman's Wooing. Comedy.	951 "
" 22 (Vita.) A Broken Spell. Drama.	975 "
" 22 (Gaumont) The Fall of Babylon. Biblical.	1020 "
" 22 (Biograph) Gold Is Not All. Drama.	988 "
" 22 (Pathe) The Little Viceroy. Comedy.	588 "
" 22 (Pathe) Polar Bear Hunt. Sport.	479 "
" 22 (Lubin) His Spanish Wife. Drama.	965 "
" 22 (Relig) The Treasure Hunters. Drama.	1000 "
" 22 (Vita.) The Indications of Betty. Drama.	951 "
" 22 (Edison) Bradford's Claim. Drama.	730 "
" 22 (Edison) The Capture of the Burglar. Comedy.	270 "
" 22 (Gaumont) The Diary of Nurse. Drama.	902 "
" 22 (Pathe) Out of Sight, Out of Mind. Comedy-Drama.	656 "
" 22 (Pathe) Driven to Steel. Drama.	318 "
" 22 (Kessner) His Hunting Trip. Comedy.	975 "
" 22 (Urban) The Midnight Escape. Drama.	574 "
" 22 (Urban) Making Sherry Wine at Xeres. Industrial.	371 "
" 22 (Kalem) Red Hawk's Last Hunt. Drama.	580 "
" 22 (Kalem) Lo, The Poor Indian. Drama.	375 "
" 22 (Biograph) The Smoker. Comedy.	595 "
" 22 (Biograph) His Last Dollar. Comedy.	89 "
" 22 (Relig) The Wife of Marcellus. Drama.	1000 "
" 22 (Lubin) The Daughter's Choice. Drama.	930 "
Apr. 1 (Vita.) The Tongue of Scandal. Drama.	748 "
" 1 (Pathe) A Woman's Caprice. Comedy.	748 "
" 1 (Pathe) The Rhine Falls at Schaffhausen. Scenic.	250 "
" 1 (Edison) Michael Strogoff. Drama.	920 "
" 1 (Kalem) The Further Adventures of the Girl Spy. Drama.	754 "
" 2 (Pathe) Lorenzo, the Wolf. Drama.	754 "
" 2 (Pathe) Athletic Sports in India. Sport.	184 "
" 2 (Vita.) The Fruits of Vengeance. Comedy.	418 "
" 2 (Gaumont) The Dreamer. Fantasy.	378 "
" 2 (Gaumont) Amateur Billiards. Comedy.	300 "
" 2 (Gaumont) O'er Oats and Toots. Comedy.	300 "

#### INDEPENDENT FILM RELEASES.

Mar. 21 (Relig) Honesty, Its Own Reward. Comedy.	510 ft.
" 21 (Relig) The Lover's Embarrassment. Comedy.	420 "
" 21 (Imp.) His Sick Friend. Comedy.	700 "
" 21 (Imp.) "Stung." Comedy.	300 "
" 22 (Powers) Jimmy Hardy's Invention. Comedy.	700 "
" 22 (Bison) The Man From Texas. Drama.	1000 "
" 22 (Challenge) A Winter's Day Romance at Niagara Falls. Drama.	1000 "
" 22 (Thalhouser) St. Elmo. Drama.	827 "
" 22 (Ambrosio) The Sea's Vengeance. Scenic.	827 "
" 22 (Ambrosio) Military Drills. Drama.	827 "
" 22 (Nestor) The Tenderfoot. Drama.	850 "
" 22 (Lux) A Family Feud. Drama.	855 "
" 22 (Lux) How a Bad-Tempered Man Was Cured. Comedy.	327 "
" 24 (Imp.) The Stage Note. Comedy.	700 "
" 24 (Imp.) Stunts on a Tight Rope. Comedy.	320 "
" 25 (Bison) Company "D" to the Rescue. Drama.	827 "
" 26 (Great Northern) Tying Fu, the Yellow Devil. Drama.	827 "
" 26 (Italia) The Rivalry of the Two Guards. Drama.	827 "
" 26 (Italia) People's Choice. Drama.	827 "
" 26 (Italia) The Governor's Daughter. Drama.	827 "
" 28 (Imp.) Transfusion. Drama.	960 "
" 29 (Powers) The Man Who Waited. Drama.	1000 "
" 29 (Thalhouser) She's Gonna It Again. Drama.	870 "
" 29 (Challenge) The End of the Trial. Drama.	870 "
" 30 (Nestor) The Cowboy Preacher. Drama.	827 "
" 30 (Lux) The Drama on the Reef. Drama.	827 "
" 30 (Lux) Cured by a Tip. Comedy.	827 "
" 31 (Imp.) Hard Case. Comedy.	870 "

## Crowded Houses are Always Found Wherever the Red Rooster Film is Shown!

### Be Sure You Get Your Share!

The Next Feature Film to be Released by PATHE FRÈRES is

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A clever little comedy showing a young girl's fickleness of heart when her fine sweetheart leaves to take service with the King. Wholesome, clean and amusing. Every theatre should show it. Beautifully colored.

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## VITAGRAPH

"LIFE PORTRAYALS"

ANOTHER BIG WEEK  
Of Big Feature Pictures  
3 Releases Every Week 3  
Every Tuesday, Friday, Saturday 3

THE LADIES WILL GO WILD OVER THIS ONE  
(Released Tuesday, March 29)

## The Indiscretions of Betty

AN ENTRANCING SOCIETY DRAMA.—She lived beyond her means but escapes the fatal step. Approximate length 945 ft.

TAKEN FROM REAL LIFE (Released Friday, April 1)

## The Tongue of Scandal

TRAGIC RESULTS OF SMALL TOWN GOSSIP.—This story is a character study. You will say: "I know people exactly like them." Approximate length 894 ft.

A NEAR-TRAGEDY OF THRILLING SUSPENSE

(Released Saturday, April 2)

## The Fruits of Vengeance

A PICTURE FULL OF STARTLING SURPRISES.—The story of a family feud and what came of it. Approximate length 930 ft.

COMING:—A Magnificent Production of ELEKTRA

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## THE REAL PEOPLE EMPLOYED.

Essanay Has a True Western Story in Which Some of the Participants Appear as Actors.

Featured for release April 3 the Essanay's Western drama, *The Flower of the Ranch*, contains numerous episodes taken from actual happenings. Among the most notable fact is that some of the actors in the picture are the originals of the real episodes. The Essanay's story concerns a little girl, whose mother ran away with an Eastern visitor at the ranch, and whose father was shot in endeavoring to arrest two drunken cowboys, who were causing a disturbance in the village. The little girl is taken care of by her father's faithful cowboys, and ten years later is lured from her home by the same Easterner who had run off with her mother. The Easterner, however, is apprehended before the girl is harmed and is arrested on a charge of wife abandonment. Two or three of the cowboys who appear in the picture were witnesses of the real happenings and declare that the Essanay story is very nearly correct.

The Essanay "Guide" of releases for the first two weeks of April is an interesting edition. The subjects are all comedies, save *The Flower of the Ranch*, a Western drama. The five subjects described, it is declared, contain some of the best comedy productions released by the Essanay Company. *The Ranger's Bride*, a Western comedy, is one of the funniest comedies that a Western producer has made. The Bulletin's feature is *Their Sea Voyage*, a thousand-foot comedy, with a laugh in every foot. The other subjects are well up to the Essanay's standard for this class of films.

Exhibitors have made many inquiries lately if the Essanay Company furnish exhibitors lobby photos of their principal actors. The Essanay Company desires to state that while at present they have no organized stock company contracts are now being signed by a number of actors who are well known in theatrical circles, with a view to organizing a very strong and capable stock company. These people have been chosen from the very best acting talent obtainable, and will be in the Essanay employ immediately their present season's contracts expire.

G. M. Anderson, the Essanay's Western producer, writes that he is preparing for a big Western drama, one of the most sensational films ever released. The Essanay producers say that if the film is as good as the story this picture should prove one of the greatest Western pictures ever released.

The Essanay Company's Chicago producers are still devoting their efforts to comedy productions. There are a number of extraordinary subjects now made, including one or two big full-reel comedies, which will probably be booked for early release.

## IN THE PIRATE'S LAIR.

Lubin Players Work in Real "Atmosphere"—Other Lubin Notes.

One of the pending Lubin releases is a buried treasure story made by the Southern contingent of the stock company on the very spot where the famous Blackbeard used to land his pirate crew fresh from an excursion on the Spanish Main. The company was working in Nassau and the picture was made on Hog Island, across the harbor, Blackbeard's old lair.

The Southern section of the Lubin Stock Company returned from Nassau last week brown as berries and enthusiastic over the trip. The field director, A. D. Bicknell, will presently take the company out again, this time a Western point being the objective, but before his departure the entire company will be utilized in some heavy productions.

One contributor to the Lubin Manufacturing Company developed a new idea recently when he went in a story with the announcement that it had been sent to several concerns. "The story will go to the firm making the highest bid on or before March 10," was the announcement, and added information was to the effect that already one \$100 offer had been received. That note was not raised; the story being of the boldest sort.

Exhibitors have been unusually appreciative of the recent Lubin hit, *The District Attorney*, and letters of congratulation have been received in quantities. That the appreciation is sincere is attested by the number of orders for extra prints, the standing orders not subjecting to all the demand from exhibitors for the subject.

Two stories in which children are effectively employed figure in Lubin releases in the immediate future. Most children are either stupid or self-conscious before the camera, and the Lubin directors are fortunate in having at command a dozen children of varying ages, all of whom are unusually clever. One ten-year-old is an artist in makeup, and spends his leisure time in the studio sketching makeup of various types, which later he reproduces in pigment on his own small countenance. The older players humor him in the matter of grease paint, letting him raid their makeup boxes and helping him with suggestions and he is developing remarkable skill. A mother's heart employs four children and the *Daughter's Choice* one.

## PICTURE GODS AND GODDESSES.

The Vitagraph Company Receives Many Mash Notes for Its Players.

Said a representative of the Vitagraph Company of America to a Mirror reporter recently: "Mashine idols are very common stage attractions to a certain species of the genus homo who frequent the theatre; the moving picture gods and goddesses are of recent discovery. I can understand how a person can fall in love with the living and attractive presence of an actor or actress, but it is incomprehensible how men and women will fall in love with moving picture actors as seen on the screen, yet it is a fact attested and established by the number of requests and letters we receive from persons inquiring the names of and soliciting introductions to our leading men and women."

"It also proves," continued the Vitagraph man, "that the acting as well as their personalities must be pretty much the real thing. There is no doubt that frequent visits to the moving picture exhibitions recognize our stars and become interested, if not infatuated, with their work and look for their appearance in the Vitagraph pictures. These facts as well as other reasons make us very careful in the engagement of only the highest order of talent in the production of our pictures."

The Man Hunter, which will be released by the Vitagraph Company in the latter part of April, is said to be a dramatic innovation, and yet with a realism of actual life in the unfrequent of a fast-farmer's life. The picture, palpitating with the red blood of human-

ity and the romance of adventure. The story is said to hold the attention with spellbound expectancy.

It is promised that the dramatic production, *St. Elmo*, to be released by the Vitagraph April 23, is a sparkling gem in a surrounding of the most brilliant settings.

## NOVEL ADVERTISING CAMPAIGN.

Pathe Freres Using the Big Sunday Papers—Coming Big Releases.

The advertising campaign which Pathe Freres have been carrying on in Sunday newspapers in Chicago, Boston, Baltimore and Detroit has proved very successful so far. The Pathe advertising department has received over 3,000 replies from habitual picture spectators since the campaign started about a month ago, and 90 per cent. of the replies express the opinion on the part of the writers that Pathe Freres Red Rooster films are very superior. "Exhibitors who desire to get the benefit of this localized advertising," said a Pathe representative to *The Mirror*, "should let it be known through the papers, or by some sign on the outside of their theatre, that they are featuring Pathe pictures, as many letters are being received asking the names of the theatres which specialize in the Red Rooster films."

The Polar Bear Hunt in the Arctic Seas, to be released on Monday, March 23, by Pathe Freres, is a marvelous picture in many respects. This picture is not a posed affair, but is a series of actual scenes of an actual hunt. Many of the incidents are exceedingly thrilling, and the final scene, in which one of the hunters is within a few feet of what is supposed to be a dead bear, is even sensational, as Mr. Bear stands up on his hind legs and shows fight.

The approaching release of *Cleopatra* is a stupendous production staged by M. Seccia in the Pathe Studios, France. The cost of the stage setting, costumes and scenery are said to be enormous, and the production bids fair to be one of the most pronounced successes which Pathe Freres have released.

## AMERICAN ROOF IS LICENSED.

The American Roof, which had been exhibiting unlicensed pictures, is now licensed by Pathe Freres, having come in with a chain of five other houses. While taking the "independent" service the American Roof had frequently exhibited late licensed films. It is claimed, by an arrangement with an exporter who bought the films for foreign shipment, but diverted them to an "independent" exchange in this city.

## THIRD THANNHUSER RELEASE.

She's Done It Again! is the third Thannhuser release. It is said by those who should know to be just what a moving picture comedy ought to be. Roy Norton, the noted author, read the comedy in the script and writes: "It is ideal. It centres on a big idea, and the writer keeps his incident thoroughly subordinate to the main theme." Lloyd F. Lonergan, of the New York "World," wrote the scenario, and Anna Rosemond and Frank Crane play the leading roles.

## PORTRAITS OF VITAGRAPH PLAYERS.

The Vitagraph Company has had many requests for photographs of the leading actors and actresses of its company, and to satisfy this demand the company has had made lithographic reproductions in colors, which may be used for lobby advertising and may be had at the Vitagraph office at cost price.

## MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The three moving picture theatres of Shelbyville, Ind., the Crystal, the Nickel, and the Lyric, all report good business. They have three changes of good films each week, and their orchestra music and singing are exceptionally good. The Bijou, which was the only house in Watertown, N. Y., using independent films, closed March 19. No reason given.

The Welland, of Cumberland, Md., managed by J. J. Kirk, has closed, the cause being that the management could not get a satisfactory release on the building. It is rumored that it will be taken in charge by a new management and will book on the Keith and Proctor Circuit. This house was one of the best patronized in this city.

The Star, at Upper Sandusky, O., is now one of the best equipped houses in this part of the State and has latest model American machine. House is packed every night.

Crowded houses were noticeable all week March 7-12 at the New Star, Hannibal, Mo. The Goodwin also entertained good houses and seemed to be getting its share of business.

The new Majestic, at Fort Smith, Ark., opened under management of Ernest F. Fisher to good business. Louise Farnham's songs added to the fine pictures pleased large houses all week March 14-19. The Western Film Exchange, of Joplin, Mo., is furnishing the subjects, which are claimed to be the best ever seen here.

Arrangements are being made to reopen the Nina, at Alton, Ill. The house will be known as the Bijou, but the policy regarding film service has not been decided.

At Bangor, Me., the proprietors of the Gaiety have leased the Gem, which was closed a short while ago, and they are making the necessary changes and improvements to enable them to open on March 28. The house has been rechristened the Bijou. Stephen Bogert will be resident manager. The old Gaiety will remain closed indefinitely.

At Silver City, N. M.—The Aldridge Theatre (D. D. Sullivan, mgr. and prop.): Besides the usual three bills a week, the management put on the Johnson-Ketchell light pictures March 11, 12, after the regular performances. A. H. O. sign was out for each exhibition, notwithstanding the advanced prices of 15 and 25 cents.

Excellent business is the report of Harry Musser, manager of the Mystic Star, York, Pa., for week March 14-19. The bill consisted of vaudeville and very interesting pictures. A new house is now in course of construction at York, Pa. J. Schreints is the proprietor, and will manage the affairs of the house.

At Leavenworth, Kan., the Palm has added vaudeville, and the first performance was given March 19. Business good.

At Concord, N. C., the Theatatorium (O. M. Isenhour) is adding a new front and making other improvements to add to its attractiveness, and continues to please excellent business, running two reels licensed films nightly. The Pastime (J. L. Stone) has recently added a Gaumont Chronophone, giving two reels talking pic-

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of Miss Ware's wonderful work. The excellent company includes Ralph Delmore, Malcolm Duncan, Lida McMillan, Fraser Coulter, and James Seelye. Next week, *A Gentleman from Mississippi*, with Thomas Wise and Douglas Fairbanks.

Shore Acres was greeted by a full house at the Crescent last night. Mr. Allison has the part of Uncle Nat. Mr. Egerton is seen as Martin Berry, and Miss Fleming as Helen Berry. Next week, *The Lion and the Mouse*. The Three Twins, with Clifton Crawford and Mayme Gehrus, packed the Grand Opera House to the doors last night. One would think it the first appearance in Brooklyn instead of its fourth visit. Della Moore still has the weepy wife part. Next week, Victor Moore in *The Talk of New York*.

Celebrating his tenth anniversary at the Lee Avenue, Cora Payton is appearing in *My Friend from India*. Mr. Payton is especially funny in the part of Augustus Keen Shaver and last night was at his best.

Uncle Tom's Cabin, with all its pathos and comedy, fills the bill at the Bijou for this week. The Gotham has Camille this week, with Miss Stockwell in the title role. Next week, *The Heir to the Throne*.

Columbia Theatre has vaudeville; complete change of bill twice a week: Star, Cracker Jacks; Gayety, Scribner's Big Show; Casino, Sam Devere company; Empira, Town Talk.

## NOTES OF VARIOUS ACTIVITIES.

Douglas J. Wood, the Captain Absolute of the Ben Greet production of *The Rivals*, at the Garden Theatre, played the role originally with the first American company in Buenos Ayres at a gala performance on King Edward's birthday, Nov. 9, 1904.

Madame Byrnes and her sister, Alice Walsh, who were traveling with Joe Weber's Merry Widow and the Devil companies up to Christmas last, have now opened a theatrical costume and ladies' furnishing business at 347 West Forty-third Street, where they are receiving visits from their many friends in the profession.



# THE VAUDEVILLE MIRROR

## NEW VAUDEVILLE ACTS

### REVIEW OF THE LATEST METROPOLITAN PRODUCTIONS OF THE VARIETY STAGE.

After the Opera is a Melodrama of the Sensational Order—Paul Nicholson and Miss Norton Surprise with New Vehicles—Bisset and Scott Score Big Hit—Other Attractions.

#### After the Opera.

William Morris, Inc., adhere to nothing if not sensational in presenting feature offerings, and their latest importation from European shores, "After the Opera," is no exception to this rule. The playlet is from the French of Jean Richeux and Georges Loeuque, and adapted to the English-speaking stage by Gladys Unger. It is said to have had a run of thirty weeks in London and thirty-four weeks in Paris. It will not have any such run in New York. After the Opera is a melodrama, pure and simple, and of the "Third Avenue" variety with a few embellishments. Briefly, the story runs thus: Madame de Chevillie, wife of a well-to-do Parisian, has fallen in love with George Rouves, a friend of her husband's. The latter has been visiting the wife clandestinely for some time. He has also borrowed a large sum of money from the husband on the evening the action takes place. The first scene is in the boudoir of Madame de Chevillie, where her lover comes at night just as the husband has left for a journey on business. He tells his paramour that they must break off their relations, but she makes him promise to meet her the next day. He is about to go when some one is heard coming up the stairs. He makes his escape from a window, thinking the husband has returned. The second scene shows the exterior of the house. Two sendmises approach the guilty lover in climbing from the window. He is stopped and questioned, and is about to be allowed to go on his way when M. de Chevillie returns with his valet, having missed his train. Consternation ensues, M. Rouves being startled at seeing his friend, and the latter equally so at finding Rouves in the hands of the police before his house. All enter, after Rouves has confessed that he thought it was M. de Chevillie whom he had heard entering the house, but who now appears to have been a burglar. The scene shifts to the boudoir again. Madame de Chevillie is discovered dead, strangled by the thief, who has escaped. M. de Chevillie demands an explanation from Rouves. Finally accusing him of stealing the sum of money he had previously loaned the latter, and which, in revengeful spirit, he declares he had left in the drawer of a dressing room. The police open the drawer, and nothing there, and then search their prisoner and discover the money on him. The Chief of Police having arrived, accuses Rouves of robbery and murder. The latter begs a moment for thought, rushes to the adjoining bedroom and shoots himself, feeling backward and falling beside the body of the dead woman. The story serves the purpose of holding the interest, but the theme is a dirty one and has no place on the American stage. It is in line with the other salacious importations of the past few seasons and, like them, will tend to force vaudeville downward and not toward better things. The cast was quite adequate, on the whole. Violet Fulton, who is featured in the role of Madame de Chevillie, gave a fair performance, but her good looks carried her along rather than her acting. Thomas R. Mills as Rouves was exceptionally strong in the part, his facial expression, reading of his lines and general business being most capable. Frederick Montague was capable as the husband. The others were: M. Tello Webb as the Chief of Police, John Sharkey as the valet, Harry Barker and Walter J. Wallis as the policemen, Edward Bedmond as the burglar, and Marysle Harrison as the maid. The act ran twenty-three minutes on Thursday afternoon.

#### Una Abell Brinker.

Una Abell Brinker began the second week of her engagement at the American Music Hall, Newark, N. J., March 14, presenting Wright Hamilton's comedietta, "An Unexpected Expectation." The comedy deals with the unsuccessful effort of a youthful husband to prevent his wealthy uncle from learning of his marriage. As this relative had made the inheritance of his fortune conditional upon the nephew remaining unwed until he had arrived at a certain age, the uncle is placed in an embarrassing predicament by the arrival of the uncle at his supposed bachelor quarters. As a way out of the difficulty, his wife consents to assume the role of a cook, knowing nothing whatever about cooking. They tried to pull the wool over the old uncle's eyes with much blushing and many bright things are said in reference to the "cookies," "choux" and the biscuits made without baking powder. The uncle forgives the deception, and does not blame his nephew for marrying his pretty "cook." The piece is brightly written and spiritedly enacted, and the young wife, Mrs. Brinker, was at her best. Her comedy was refreshing and showed a striking contrast to the serious role enacted last week. The part gives her an opportunity to use Irish and German dialect, which she handled like a native. Mrs. Brinker wore a becoming pale blue house dress in the beginning of the act, and changed to a stunning street gown, with hat and coat to match. Dan Hamilton assumed the role of the young husband in an artistic manner. He makes a fine appearance and enters into the part with plenty of snap and fire that is not usually seen in a farce-comedy. Lawrence Barlow as the uncle gave a finished interpretation of a crusty yet kind hearted old gentleman. The piece ran twenty-two minutes, and every line got a laugh from the audience, which rewarded the company with several curtain calls.

GEORGE S. APPLBROOK.

#### The Dandy Thieves.

Fred Karno's latest London importation, "The Dandy Thieves," had its American premiere at the Plaza Music Hall last week. Mr. Karno has given us some excellent comedy productions, but this latest comes pretty near surpassing all

those which have gone before it. There are moments when it drags somewhat, but this is due to the poor acting of two or three of the players rather than upon the offering itself. Albert Weston is featured in the role of a Scotland Yard police sergeant. He might even be started in it, for if ever a comedian was consistently funny in a low comedy role Weston is that comedian. His "business," facial expression, speech and general conception of the part of a burlesque police officer is exceptionally good and laughter held full sway while he was on the scene. There is little plot, the theme merely having to do with the capture of a man and woman who have been posing as society folk, but who are in reality diamond thieves. Weston, in the role of Sergeant Lightening, is sent on the case, with six under policemen. All are made up with comedy whiskers, etc. Later they double as house burglars and much comedy is extracted from the business of robbing the house on stage right, taking their spoils from a flimsily constructed balcony. Two song numbers help to enliven the act, one being sung by Weston and his policemen and the other by the six burglars. The music for the latter song was especially good. The act ran thirty-seven minutes on Friday night and from start to finish it was one big hit. The bad acting referred to was accomplished without seeming difficulty by Fred Palmer as the male dreamer, matched by Muriel Palmer as his wife. Alf Reeves assisted the former pair as Mr. Milfin, the owner of the house referred to. Others in the cast included Bobbie Lewis, W. Crackles, C. Griffith, Maud Crews, Will Stanley, Bert Crews, and James Aubrey.

#### Nicholson and Norton.

Paul Nicholson and Miss Norton were seen in a new skit at the American Music Hall last week, called "Gowns Boredom," and, to their credit, the act is away ahead of their old one, "Ella's All Right." The lines are snappy, bright and humorous, without being vulgar, and the action is rapid enough for this modern day of swift-acting vaudeville. The scene is in a ladies' tailor shop, where Mr. Nicholson is forced through unforeseen circumstances to pose as the fitter. Miss Nicholson appears and tries on a gown, which fits her so badly that when finally squeezed into makes a ridiculous appearance and causes no end of merriment. Dress models are about the room and much of the dialogue has to do with women's fashions, of which Nicholson is supposed to know nothing but to appear to be an authority on. A change is made in their costumes, Nicholson making one to evening clothes and Miss Norton the gown she wore when first on "Follow the Tracks" was the only song number, but this one scored well. They closed in one, Mr. Nicholson doing an imitation of James J. Corbett telling one of his stories. It is one of the best imitations seen hereabouts in weeks and weeks, and if other acts were half as good there would be some excuse for them. With this act they deserve every success and should continue to win favor.

#### Johany Stanley and Elida Morris.

Johany Stanley, who was last seen in vaudeville with Mabel Russell, made his first appearance in the Greater City with his new partner, Elida Morris, at the Alhambra last week. Their act is a "corker" from start to finish and contains much that is new and novel. Miss Morris opens with a straight singing rendition, when Stanley comes down the aisle in the uniform of a house usher and proceeds to serve drinking water. She gives him several "hard" looks and then stops the orchestra and orders him to wait until she has finished her act before going on with his water passing. An argument ensues and finally he goes upon the stage and gives his imitation of Eddie Foy. While he is making a change Miss Morris renders "You'll Come Back." Stanley returning on the second scene appearing in a check suit, an eccentric dance by him met with especial favor. Miss Morris in the meantime makes a change to a brown suit, trousers and sack coat. Stanley rejoining her after he has changed to a similar costume. "Angel Eyes" is the song utilized for this number, which is a very good "hand" at the close. Their act ran twelve minutes on Wednesday evening and could easily have run several more without becoming monotonous.

#### Bisset and Scott.

At the Alhambra Theatre last week Bisset and Scott made their metropolitan debut in a new dancing act that equals that of any other first-class team now in vaudeville and passes the offerings of most. They appeared in exceptional neat suits of dark blue, white felt hats with red striped ribbons and red neckties. "Oh, You Ragged Kid" was their opening song and dance number. This was followed by an exceedingly clever exhibition of tap dancing, with "hoo kick" as one against the sole of the other's boots, that won loud applause. This was accomplished in a novel way, as was a chair dance. They closed strongly, one of the men making a tapping walk across stage, finally carrying the chairs off as he danced. This served to bring them back for a fast encore number. The act ran thirteen minutes on Wednesday night.

#### Namia Troupe.

The Namia Troupe of Japanese acrobats, who were seen for the first time in the city last week at the Alhambra, is composed of five men and boys. They use a Japanese curtain of gold and red applique pictures on a black background, with risley cushions and a flight of stairs. This latter is used for their feature stunt, which consists of one of the men walking up the stairs on his head. Head and hand balancing and juggling was another good feat, while the risley work was up to the standard. The act ran twelve minutes and on Wednesday night they scored a really sized hit.

#### Four Nightingales.

The Four Nightingales, a quartette of English acrobats, made their first appearance in this country at the American Music Hall last week and, in fifth place, scored a very big hit. Their work is away above the average and they do many "stunts" not seen over here before. The opening is effective and consists of a series of statue poses before a black drapery, up stage, in a spotlight. The remainder of the act consists of a series of lifting, hand-stand work and tumbling.

## SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

#### FIFTH AVENUE.

Taken all in all, the bill here last week was thoroughly enjoyable, and it moved with clock-like precision. Mrs. Patrick Campbell had the position of honor, again presenting her playlet, "Raptation." Louie Kenyon, on Tuesday evening, could hardly have been worse in the part of the General, and at times he so mouthed his words and hesitated before delivering certain lines, that his work was almost laughable. Homer Lind and company in "The Opera Singer" were on third, and Mr. Lind sang as he has not been heard to sing in several weeks. His voice has regained its former power, and his articulation and expression made an impression not soon to be forgotten. Elida Lauby opened her act with a straight rendition of "Silvery Moon," following it with her "Impositions" on Marie Dressler, Anna Held, Blanche Ring, Vesta Victoria, Rose Stahl, and Nora Bayes. She now bills herself as "The Inimitable," her billing for one who makes her livelihood by taking the material and the success of others for her own achievements. Bedford and Winchester opened the programme, but should have had a better position. It is a pity that they could not have changed places with Miss Lauby. Their comedy juggling act was a huge success, and laughter and applause were constant throughout the offering. La Valera again danced herself into further popularity, giving four numbers, all of the Spanish variety. The Great Howard made his first appearance at this house and scored a triumphant hit. His methods are all his own, and his work with his two dummies is most amusing and entertaining. On the orchestra floor he created much the same sort of a sensation that the Great Lester has always done, and laughter reigned supreme during his conversational patter and singing while walking up and down one of the aisles. Raymond and Caverly came next to the closing with their German comedy singing and talking act, and their song parodies at the close created a sort of "riot." They were called out again and again, and one of them was forced to make a comedy speech. The Kitamura Japs closed the programme most effectively.

#### ALHAMBRA.

On Wednesday evening the house was practically sold out, and from reports received this was an example of the business done during the week, and as a consequence Edward O'Neill, the treasurer, more than had his hands full. The rapidity with which he kept the line moving on Wednesday, however, showed that he was more than used to handling big crowds. Joseph Hart's "Putney Winner" and Elida Morris in "Paris by Night" were the headliners. It was about an even break as to which act was the more enjoyed. Kingsley Benedict repeated his excellent performance as the jockey, Tom, and the other members of the cast acquitted themselves creditably. Fairfax and Barton had the opening position when they gave another exhibition of their clever and amusing bicycle riding. Bisset and Scott showed their new dancing act in second place (New Acts). The Musical Gordon Highlanders enjoyed a better position than when they played the Colonial, and as a result their act was more enjoyable and scored a bigger hit. Matthews and Ashley were greeted with a warm reception, and they more than sustained the place they have always held in the hearts of vaudevillegoers. Their songs and parodies included "The Lobster is the Wise Guy After All," "I'd Rather Be a Little Too Soon Than Just a Little Too Late," "Do You Ditz, Doc," "Just a Little Too Late," "Do You Ditz, Doc," "Tor and Cure My Pain," and "By the Light of the Silvery Moon." Each number was received with huge outbursts of laughter and applause, and the audience evidently could not have enough of them. Johany Stanley and Elida Morris were seen for the first time in the metropolis (New Acts). Laddie Cliff held the next to closing position, and at the end of his act he could easily have stayed on for several minutes longer. His routine of work remained unchanged since his last appearances hereabout. The Namia Troupe of Jap Acrobats had the end position (New Acts).

#### AMERICAN MUSIC HALL.

William Morris offered three new acts at his American Music Hall last week, these being "After the Opera," a new skit in which Paul Nicholson and Miss Norton appear, and the Four Nightingales. English acrobats. All three are reviewed under New Acts. Adeline Boyer played the third week with her Princess of Israel dance. Larola had the opening position, followed by Bessie Leonard in her songs and imitations. Reine Davis repeated her hit of the previous week, and by the assistance of the same girl violinist and the electric bells she more than won the favor of her audience. She opened with a new "Chanticleer" song, utilizing a new costume feathered hat for the number. Cliff Gordon monopolized successfully, telling many new and some old "gags." His success was more than proven by the "hand" he received at the close and as usual with him, he was called out again and again. Billy Harper, Chris Smith and company (the company consisting of Elida Green) were a big hit in their singing, talking and dancing skit in one. They sang the following songs, which were well rendered and thoroughly enjoyed: "I'm a Bad, Bad Man," "A Sweet Pair of Lips for Mine," "Bye Bye, Bye, Bye, Bye," and "An American Man." Other acts included Montgomery and Moore, singers and dancers, and Belle Hathaway's monkeys.

#### PLAZA MUSIC HALL.

It was an all around good bill which William Morris last offered the patrons of the Plaza Music Hall last week. "Tor Terrible" had the opening position and their clever work more than entertained the early comers. Hallen and

Hayes followed in their singing and dancing skit, with Mosher, Hayes and Mosher in their comedy bicycling act in third place. These riders scored a remarkably big hit on Friday night and were forced to close in one, when they did a burlesque comedy bit of business that was most amusing. Nellie McDay came next, offering the same repertoire of songs and dances as when she appeared at the American recently. Fred Karno's latest act, "The Dandy Thieves," is reviewed under New Acts. La Petite Mignon again impersonated a whole chorus and a few stage celebrities, who might be startled had they seen how they are or can be "reflected" by some other act. Fred Karno's man sitting next to the audience easily forgot the fact that he was giving an imitation of Nora Bayes at the Fifth Avenue the other night and this one of Mignon's is nothing like that other one. Which is right? This Mignon man was forced to reply: "Neither! But don't get that worry you. The audience easily forgets the little details and the man that has not seen the person being imitated wants the man next to him to think he has anyway, so he joins in the applause." Clivette furnished a few minutes of good entertainment, doing many clever shadow-graphs all of which were warmly applauded. Other acts included the Four Nightingales and the Asard Brothers, who closed with their clever gymnastic work.

#### COLONIAL.

There were no new acts here last week, Danman Thompson and Lole Fuller's Barefoot Dancers heading the list of attractions. The Great Lester was the chief one of the biggest hits of the entertainers, and his ventriloquist act was brought up-to-date, though the older material, which has always met with favor, proved most amusing and highly edifying. As he had played this house before he was welcomed warmly, and the mere placing of his card proved to bring forth a generous round of applause, a compliment seldom paid to such performers. That he more than "made good" was demonstrated by the constant laughter prevalent throughout his work, and the very large "hand" tendered him at the close. The Three Lightnings came in for their share of applause, and again they proved themselves able amuseurs. "Casey Jones," this being a new number for them, La Petite Revue proved amusing to those who had never seen the act before, and probably equally so to those who had and who could therefore anticipate each number. Charles Leonard Fletcher offered some new characterizations which were enjoyed. One of a tramping sort of fellow, a type found on park benches of any large city, was especially appealing. Other acts included Orth and Fern, who amused with their familiar comedy skit; the Garteils Brothers, who skated themselves into further popularity; and Bowers, Walter and Crocker, the "Rube" acrobats, who had the closing position.

#### WILLIAMS SUES FELIX ISMAN.

Perer G. Williams has begun suit against Felix Isman, the Philadelphia real estate operator and theatrical promoter, for the sum of \$250,000 damages. The suit is being brought in the United States Circuit Court on the charge that Felix Isman has broken his faith with Williams and the other managers associated with him in the United Booking Office. The whole affair dates back to the time when Klav and Brinsinger, the Shuberts, Felix Isman and other vaudeville managers entered into a partnership with Williams, Hammerstein and other interests associated in the United Booking Office. This was in 1907. A year later the Advanced Vaudeville scheme fell through and the U. B. O. and W. V. A. managers purchased the time and acts booked by the U. B. O. and Isman combination, with the written understanding that none of the managers associated in the Advanced Vaudeville merger would for the next ten years enter the vaudeville field, either separately or jointly, in any way, shape or manner. In consideration of this agreement \$100,000 in cash was paid upon the signing of the contract and \$150,000 on Feb. 3, 1908, and the managers interested in the defunct scheme bound themselves, so the complainant avers, to pay \$250,000 liquidated damages should they violate this agreement. All except Felix Isman have, according to the contention of Mr. Williams, kept faith in the matter. Isman, however, is said to be back of the William Morris, Inc., vaudeville enterprises and also of other vaudeville operations. Mr. Williams has sought the interest of the U. B. O. and W. V. A. managers in the claim.

#### NEW BRIGHTON'S OPENING.

Down at Brighton Beach, at the terminal of the Ocean Boulevard, considerable activity is being displayed at the New Brighton Theatre in preparation for the season's opening on Monday, May 15. This house, which is managed by David Robinson, who also occupies a similar position with Perry Williams at the Colonial Theatre in Manhattan, was a big success last summer. This year it is the intention of the management to provide the very best and newest vaudeville features of the New York season, and contracts are now in force with leading artists of the profession. The early season this year should prove a big boon to the new theatre, with the regular Coney Island season opening May 15, and the summer schedule of the Brooklyn Rapid Transit in effect, giving the permanent residents of Coney Island, Sheepshead Bay, Bath Beach, Bensonhurst and adjacent territory a high-class vaudeville theatre at their doors, to say nothing of the people residing in the downtown sections, who each season hear their summer outings with the blossoming of the trees.



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# PENCILED PATTERN.

If there wasn't such a thing as love it would be pretty hard to write a play. "Gentlemen, the next bout of the evening will be between Adele Ritchie and Carter De Haven, both members of this club." We wonder if Carter had his hair mussed.

As a rule, it's a good act if Eddie Keller books it. They have to keep the theatres in total darkness while Annabelle Whitford sings her closing number, an airship song. Keep your hand on your watch.

The newspapers are all running stories, it seems, of the life of James J. Jeffries. The school children nowadays know more about the heavyweight champion than they do about George Washington, "the Father of Our Country." (We apologize for the kind applause stuff.)

Speaking of champions, Bert Williams, the undisputed champion colored comedian of the world, opens in vaudeville next week.

The United Booking Offices have booked Mrs. La Salle Corbell Pickett, the wife of the General who led the charge at the battle of Gettysburg, to appear at Keith's, Boston. She will lecture on the battle. We wouldn't be surprised now to see William Morris, Inc., dig up Julius Caesar's fifty-ninth grandson or Napoleon's fifteenth nephew to talk about their ancestors' battles.

We wish they'd hurry up and finish some new cities so quartettes can be named after them. By the way wouldn't it be a good idea for some quartette to sing "Sally in Our Alley"? (Are there any who don't?)

Every Sunday one of the local papers runs a half a page of "jokes" by some well-known comedian. After reading some of them we have come to the conclusion that the typesetters must be at fault. We feel sure it is meant to read, "Jokes that were new to the great-grandfathers of So-and-so, the comedian." That would be more like it.

Irving Berlin's fountain pen has been working again, and its latest deed is a song called "Call Around Some Rainy Afternoon," and it looks like another one of those things that make the receiving teller work overtime. As usual, Ted Snyder will publish it.

Two men who do a talking act reported for work at a small Nicolette owned by an Italian. The Italian met them at the door and said, "What you do?" They replied, "A talking act." "What's that?" the theatre owner asked. The actors answered, "A talking act. We tell funny stories and sing songs." The Italian said, "If you no jug or no tumb I can't use." It must be nice to hear this manager's report of an act.

The Euclid Club, an organization of young society folk of the East Side district of New York, are preparing an amateur presentation of a play entitled "The School Teacher," written by Lila Kenny, one of their members who aspires to be a dramatist. Those who have seen the rehearsals speak very highly of its merits.

Consul, Jr., the monkey, is dead. Alfred the Great died several weeks ago, and Peter, the U. S. O. monk, is not feeling well, and they say Consul, Sr., has just recovered from a severe illness. If they don't look out they'll have to book actors.

Pretty soon you'll have to call early in the morning if you want to see an agent. The baseball season is fastly approaching. When is a blacklist not a blacklist?

One of the features of one of the Broadway vaudeville houses last week, a woman with a large side reputation, opened her act with an audience song, with a plant in a box. It's pretty bad when people like that have to pull stuff that even the picture houses are stopping.

Max Witt, Jerome Rosenberg, Loney Haskell, Jules Rabiner, Sol Schwartz, and Izzy Ward did not go out in the parade St. Patrick's Day.

Robert Doherty and Gertie Rose are rehearsing a new act entitled "That College Reception." They will open in one of the local houses in a week or so.

An actor comes back to dear Broadway. An old friend he greets. He said, "I want to tell you, Bo, We knocked them off the seats."

The friend listened to his tale, then His smile turned to a frown. He said, "That ain't nothing, Cui, We tore the theatres down."

Alf T. Wilson is presenting Harry Bauber, the late recruit from burlesque, for vaudeville. Harry is well known in the former field, and is he does half as good in vaudeville he won't have to work for some time to come. And we can't think of any reason why he shouldn't.

## ANSWERS TO "QUESTIONS."

Captain Kidd, Jr.—As long as you have no conscience you ought to be a music publisher.

Tony.—Keep your fruit stand. There are enough people in vaudeville at present trying to be Italian comedians.

Black Hand.—We'd like to see you get any money out of a vaudeville agent. Nobody else can.

Vaudeville Dictionary.—Stage Brace: The tip you have to give the stage hands. Stage Door: A waiting place for "song pluggers." Stage Manager: The fellow who can't get a hat to fit him.

Popular Songs Titles Revised.—"Next to Your Agent, Who Do You Love?"

Don't talk your secrets over with your self; somebody might overhear you.

THOMAS J. GRAY.

# NEW HIPPODROME SHOW.

Gerson's Midget Circus Proves a Most Entertaining Feature at Big Playhouse.

Nicol Gerson's Tlay Town company of circus performers made their initial American appearance at the Hippodrome last week and after the first performance were voted a huge success from start to finish. In fact, they were far more interesting than any other acts or combination of acts that have been presented during the run of the circus portion of the mammoth amusement resort's bill of entertainment.

The famed Barnum, the astute Bailey, the enterprising Kinglings, the noted Forepaugh, the Robinsons, or any of the other promoters of arena entertainments could boast of little that these midget performers do not offer, and on the huge stage of the big theatre these tiny performers looked like the regulation circus folk, as they have always appeared in Madison Square Garden. And those heart appealing lines: Turn backward! Turn backward! Oh, Time, in your flight And make me a child again Just for to-night!

were never more applicable. One could fairly smell the odor of the tan-bark and the managerie, while the growl of the caged beasts, the whinny of the horses, the roar of the elephants and the squeal of the monkeys could almost be heard, and the taste of peanuts, lemonade and penny candies made the mouth water for those happy days when all life seemed one grand and glorious circus of joyful excitement. As today Hamilton might have said, it was: "A marvelous mélange of mirrored magnificence! The world's most colossal collection of quaintly curious cuties! Marvelous midgets in a multitudinous march of miniature mastery! Three shows in one! No waiting! No delay! Come early, bring your lunch and avoid the rush!"

There were thirty-five of these tiny people, about evenly divided as regards sex, and their exhibition included almost every sort of feat common to the usual run of circus programmes. First came the grand entry, when the performers were driven onto the stage in eight small carriages and chariots drawn by small ponies. Then they all lined up in solemn array, and at a given signal bowed most profoundly. In size

they range from a little under five feet to a

First, three women dancers in the centre, working upon a platform; while two girls did a height measured by inches instead of feet.

Then came the circus, swiftly and without

hitch, walking stunt, one in each ring on right and left.

Second, a man in the regulation costume sang the song rendered by the Ringmaster in the Circus Girl. In the right ring a man rode a black pony, bareback, and drove two others before him in tandem fashion. In the left ring a man did a bareback act, and two clowns cavorted about, finishing with some acrobatic tumbling.

Third, an athlete went through a ring and bar set on the platform; two women performed on a wire in the right ring, and a man drew chalk pictures in the left.

Fourth, a two-pony riding act in the right ring by a man and a woman, a magician act in the centre, a high school riding stunt by a woman in the left ring.

Fifth, a wrestling match between two midgets in the centre; a strong man, weight lifting act by a single man in each respective ring.

Sixth, trained pony acts in each ring and a group of Tyrolean dancers on the platform. Marceline had his innings during the circus as heretofore, but a tiny clown made up exactly like his bigger brother of pantomimic fun-making scored the big hit of the show. He chased the former about the "arena," and everything Marceline did the latter tried to mimic, and laughter of the unrestrained sort swept the entire house during each of their appearances at the close of every act.

As a grand finale the performers all lined up once more, and marched out in majestic formation of single file, bowing again and again to the loudly applauding audience.

The circus is a success, and had it been brought over earlier in the season it could easily have stayed the whole season. And why not a tour of the country after this engagement? The novelty alone would serve to draw the crowds.

SUNDAY THEATRE CASES HEARD.

In the Supreme Court on last Friday, March 18, Justice Greenbaum ordered a judgment against Hurtle and Seamon and William Morris, Inc., respectively, for \$500 each on conviction for violations of the Sunday theatre law. These judgments are based upon the recent ruling against Percy G. Williams, proprietor of the Alhambra Theatre, in which case a like judgment was rendered a few weeks ago. The ruling carries with it a penalty of the revocation of the theatre license in each case. No action on this will be taken, however, until the Court of Appeals has decided the case, and in that event the old license, expiring next May 1, will have become defunct and nothing will probably be done regarding new licenses.

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# VAUDEVILLE.

**PRUDENTIAL VAUDEVILLE EX. "THE CLEVELAND CIRCUIT"**  
232-233-237-238-239 & 240 Knickerbocker Theatre Bldg. 1493 Broadway, New York  
**WHY** Do "Cleveland Vaudeville Circuit" Theatres outnumber any two others?  
Do ALL PARKS, FAIRS, THEATRES, BOOKED BY CLEVELAND make MONEY?  
POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

## THEATRE BURNED TO THE GROUND.

The Academy of Music, Cumberland, Md., was totally destroyed by fire the morning of March 14, the origin being unknown. The fire was first discovered by the flames shooting out from the southeast corner of the building directly above the stage, and fanned by a very high wind quickly spread to all parts of the building. The city also had a number of offices in the building occupied by the Academy, as did a number of local lodges. The entire building was valued at \$127,000, the amount insured was \$40,000, which was carried by the city, who owned the building. The Academy of Music has been entirely devoted to the purpose of amusement for a long time, and had been leased to Messrs. Fred and Warren Mellinger of that city for a number of years. The playhouse was first opened Tuesday night, March 7, 1876, under the auspices of John T. Ford, of Baltimore, when his company presented "The Big Bonanza," and an address was delivered by Frederick B. Ward. Warren Mellinger, one of the lessees of the Academy, said: "The loss to his firm would total \$2,000 in equipment and scenery." He also stated that they will erect one of the most up-to-date playhouses in the country, which will have a seating capacity of 2,000. The main auditorium will be on the ground floor.

## NEW AIRDOME CIRCUIT.

Forty-five airdomes, or Summer theatres, in all the principal cities of Kansas and Oklahoma and in southern Nebraska and western Missouri, says the Topeka "Daily Capital," this year will be controlled, so far as the bookings are concerned, by a new Topeka amusement syndicate, the organization of which was completed Saturday. In-

# BUNK BALLADS

By THOMAS J. GRAY

"I'd Rather Be a 'Split-Pea' Actor Than a Star on Broadway"

(1)

An actor sat talking in Munford's happy home; He said he was a knockout wherever he did roam; A fellow asked, "Why don't you be a star on Broadway?" The actor just turned his head and to him he did say—

CHORUS.

"I'd rather be a split-pea actor than a star on Broadway, I don't want my picture in the paper every other day, I don't want my name out on an electric banner, While I can work for Leo, Joe Woods or Tanner, I'd rather be a split-pea actor than a star on Broadway."

(2)

He went down to the Nybo, booked four days in a chunk, Two days down in Texas, Fort George to break the jump; He went to the Codginton to get a piece of pie, The waitresses all jumped when they first heard him cry—

CHORUS.

"I'd rather be a split-pea actor than a star on Broadway, I know I can beat Keith and Proctor's actors any old day, If they'd ever give me a chance to top their bills, I beat out Stuart Barnes, George Beban or Nat Willis— I'd rather be a split-pea actor than a star on Broadway."

they range from a little under five feet to a First, three women dancers in the centre, working upon a platform; while two girls did a height measured by inches instead of feet.

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hitch, walking stunt, one in each ring on right and left.

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## CONSUL, JR., DEAD.

Consul, Jr., the monkey who has been touring the South for the past few weeks, died at Dallas, Tex., on last Tuesday, March 15, of pneumonia. He was owned by Dr. E. A. Buckley, of Brooklyn, and was insured for \$10,000. He was treated by specialists during his illness, and so great was the interest in the beast that papers all over the country "kept tabs" on his condition.

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# JAMES MADISON

VAUDEVILLE AUTHOR

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# Thomas J. Gray

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MODERN IDEAS in SKETCHES, SONGS, MONOLOGUES, BURLIQUES. Written to order only. Author of over One Hundred Hits. References Joe Welch, Julian Bittling, Bert A. Williams, Harry B. Lester, Herbert Cyril, Princes and Virginia, Jimmy Lucas, Hanson and Miller, Ben. Ross, Gillman and Murray, Dan. Moley, Sam Stern, New York, Louisa Fann, Suits Edwards and Co. "At the North Pole," etc., etc. Long Acre Building, Times Square, New York

# FRED J. BEAMAN

"The Real Writer"  
of Vaudeville Sketches. Author of "Supper on the Press," Mr. and Mrs. Gene Harber \$1,000 prize sketch, Lewis McQuord's "Winning on Wheel," "Devil's & Eireen's," "The Girl from Yonkers," "Hallen & Fuller's," "A Lesson at 11 P.M.," and more than seventy other successes. Room 412 House Office Bldg., Washington, D. C.

# CHARLES HORWITZ

Author of the The Best Comedian in Vaudeville performed by Mr. and Mrs. Mark Murphy, Harry First & Co., Shean and Warren, Gracie Emmett & Co., Chadwick Trio, Combs and House, Dave and Fannie Martin, Leonard and Whinnery, Emily E. Green & Co. Bennett and Shanks, Henry and Young, and over the other Glee Nine Hiss, playing the best theatre, CHARLES HORWITZ, 149 Broadway, Room 311, Knickerbocker Theatre Building, New York.

## FOR HIPPODROME CIRCUIT.

The Messrs. Shubert announce that a corporation has been organized between the New York Hippodrome Company, consisting of the Messrs. Shubert and Messrs. Chasebroun and Black and some Western capitalists, for the purpose of building duplicates of the New York Hippodrome in Chicago and Boston. A building has already been obtained in Philadelphia, which, with the addition of a tank, will be ample to house the Hippodrome shows. Hereafter, and probably commencing next season, New York Hippodrome productions will be transferred intact to these three cities, and as there are four Hippodromes shows now stored in New York, there will be sufficient material to keep all four cities provided with the New York spectacles. Neptune's Daughter and The Ballet of Fish will probably be the opening Hippodrome attraction in Chicago; Pioneer Days and The Ballet of Birds will be the opening Boston show, and A Trip to Japan and The Ballet of Jewels will be transferred from the New York Hippodrome to Philadelphia. Marceline, the famous Hippodrome clown, will for the first time be seen outside New York, and "Silvers" Oakley has been engaged to replace him at the New York Hippodrome. Another Vaudeville, who has been associated with the New Hippodrome in charge of all scenic effects, and who has been engaged in the organizing of many of the spectacles, and H. H. Burnside, who, besides being stage director at the Hippodrome, has been the author of many of the productions, will both be interested in the new project.

## PRESCILLE, HYPNOTIST, DEAD.

Percy H. Brown, known in the theatrical world as Prescille, the hypnotist, died in Jersey City, N. J., March 10, after a short illness, and his remains were brought to New Bedford, Mass., March 12. The funeral services were held at the home of Arthur L. Record, Fairhaven, Mass., March 14. Prescille had been engaged in the business of giving entertainments in hypnosis for about ten years. During his professional visits to New England Prescille bought a summer home in East Fairhaven, Mass. He was a member of Montpelier Lodge No. 924, B. F. O. E., of New Jersey, and members of the New Bedford Lodge of Elks attended the funeral. He was twenty-nine years of age.

## ANOTHER BRONX THEATRE.

The Prospect Avenue Theatre in the name of the latest New York playhouse, to open shortly it is now under construction and is located at Prospect Avenue and 180th Street, and will have a seating capacity of nearly 3,000. The lessees of the house are Frederick Gersham and Naer. Frank Gersham will be the local manager. The house is scheduled to open next Labor Day.

## MME. REJANE'S OPENING.

Madame Rejane, the noted French actress, is slated to open her English vaudeville engagement at the Palace, London, the week of April 4. Laetitia is the title of her playlet, it is reported.







**BOISE CITY—NEW FINNEY**  
Memorial Hall, 601 Myrtle St., performed at 9 o'clock by  
B. P. O. E. No. 310; greatly pleased very large houses; among those who had parts were  
E. W. McConnell, F. W. Blake, C. C. Dietrich,  
George Rogers, Eugene Johnson, Dr. James L.  
J. Hart, Constable J. H. Woodard,  
J. H. Peterson, L. W. Rasmussen, I. Caldwell,  
J. C. Rathburn, Edwias Snow, Arthur Mack,  
Edward L. McCarthy, S. B. Billings, Chas  
Draper, Fred A. Birch, George Leach,  
C. K. Koris, A. W. Carley, Homer Lewis,  
Felter, Jack Wyman, Bob McDougall, A. W.  
Manzoni, "Toby" Bosart, "Bill" Herlich, B.  
J. Smith, Weir Baker, W. C. Cox, Will Regan,  
W. M. Parker, W. G. Brown, George Rasmussen,  
"Scotty" Smith, Jack Case, Will Neilly, Dr.  
H. B. Carpenter, Walter Neilly, "Pete" Cavany,  
S. H. Sacks, Harry Palmer, W. G. Orms, Scott  
Sanbury, Lee Killenave, W. N. Sweet,  
Johnnie Lee, Ben Taylor. The old time  
some first-class features, which were much ap-  
preciated. Street parade, led by Exalted Master  
W. S. Walker and the Tiler (oldest man in  
Boise) was impressive. The opening chorus in  
"A Sea of Roses" was elaborate; the fine silk co-



tunes showed up to good advantage, and you seldom saw a finer looking body of young men on any stage; performance good all through; audience more than pleased; one of the most enjoyable (travels of season); gross receipts, \$1,388.50. M. C. A. 13-15. Great Divide 16. C. B. Hanford had to change his date from 10 to 19 account of "Wash Out on the Line." The Lion and the Mouse 24. A. Stubbins Cinderella April 2. Cousin Kate 19, 20. ITEM: Weather ideal once more.

## ILLINOIS.

**ROCKFORD.**—GRAND (George C. Sackell): Mike Minstrel (local) 7. B. to large business. Grace Hayward's dramatization of Emma Southworth's Iphigeneia 9 pleased a well filled house; the play consists of four short acts and deals with the complications arising from international marriage; it is said that the production in its present form will not be available for stock use; the cast included Helen Gillingswater, Robert Jones, E. C. Suragus, Frank Hendrick, Marion Sherwood, Gertrude Keith, Grace Hayward, Walter Thompson, J. Welch, Charles E. and Charles A. Rogers.

**MAJESTIC** (Robert Sherman): Sherman stock co. presented A Repentant Thief and Why He Divorced Her 7-12 to good business.

**BLVDIVINE.**—DENTHICK'S OPERA HOUSE (Boop, Dyar and Pierce): The Wolf 8; good co.; fair business. Belle of Japan 11 did not come. Alice York and Charles Evans will be seen here 18 in They Loved a Lassie. Grand 19. House 20. Traveling Salesman April 24. ITEM: G. M. Gatta, manager of the Grace Hayward Associated Players, has secured the properties of The Wolf, which closed 13 at Freeport, Ill., and will put it on in stock at the Grand in Lexington, Ky., and at the stars and James E. Ryan, who played the parts of Meville and Hunter, will soon appear in vaudeville.

**ALTON.**—TEMPLE (W. M. Sauvage): Madam Butterfly 2; record business; well deserved. Montana 3; fair business. The House of a Thousand Candles 8; poor attendance; splendid cast. Two Merry Tramps 12; fair business. Molly Bawn 18; good business. Napolean 14-19; special engagement. Human Hearts 20. The Little Homestead 27. Latimore Leigh stock co. 28-April 2. Beverly of Granstar 3. Buster Brown 4. ITEM: The vaudeville of the Madam Butterfly co. was guest of her childhood friend, Mrs. John M. Pfaffenberger, during engagement here.

**DECATUR.**—POWERS' GRAND OPERA HOUSE (Thomas Bonan): The Hickman-Bonney stock co. in repertoire 14-19 in The Sweetest Girl of All. Prince Jack, matinee; Bonnie Annie Laurie, The Burglar and the Lady, matinee; A Human Slave, St. Elmo, A. and Pearl, The Gamekeeper, Daughter of the Ghetto, and Mary Jane and Her Teddy Bear, matinee; The Three Twins, matinee and night, 31. Shadowed by Three 22. Iphigeneia 26. David Warfield in The Music Master 28. Henry Miller in Her Husband's Wife, matinee and night, April 2.

**JOLIET.**—THEATRE (J. T. Henderson, res. mgr.): The Wolf Feb. 25; good co. and business. House of a Thousand Candles 8; good co. and business. The Girl Question 6; fair co.; good business. Three Twins 9; pleased capacity. The Man Who Stood Still 11; splendid; good business. The County Sheriff 13; fair co.; good business. Mother 17. They Loved a Lassie 19 (return). A Pair of Country Kids 20. Iphigeneia 28.

**AURORA.**—GRAND (Charles Lamb, res. mgr.): Three Twins 8; very good co. and drew well for benefit of local kids; pleased. St. Elmo 12 (return); two performances; big business at matinee and fair business at night. The Lid Lifters 17. They Loved a Lassie 18. The Phantom Detective 19. The Chicago Minstrel Club 21.

**SPRINGFIELD.**—MAJESTIC (C. H. Buntz, res. mgr.): Go-Won-Go Mohawk, Indian Mail Carrier, 6-9; fair co. and business. Eight Balls 10-12; good co. and business. Arizona 13-18 opened to packed house and well pleased. Tim Murphy 17. The Phantom Detective 20. Maude Adams in What Every Woman Knows 28. David Warfield in The Music Master 29.

**PEORIA.**—MAJESTIC (Henry Sandwyer, res. mgr.): Go-Won-Go Mohawk in the Indian Mail Carrier 10, 11; drew well; excellent drama. Louis Mann in The Man Who Stood Still 13 (return). S. H. O. matinee and night; best show ever at house. Tim Murphy in Cupid and the Dollar 16. The Phantom Detective 17-19. School Days 20-26.

**PRINCETON.**—APOLLO (H. L. Sharp, res. mgr.): Hinchaw Grand Opera co. (Lecture Course) 10 pleased a full house. They Loved a Lassie 14, with Charles E. Evans and Alice Yorks, more than pleased a full house; excellent cast. House of a Thousand Candles 19. Iphigeneia 24.

**QUINCY.**—EMPIRE (W. L. Bushy, res. mgr.): Al. G. Field's Minstrels 10 drew large and well pleased audience. The Money and the Girl 12; good business and satisfaction. Winning Brothers' Stock co. opened 15-18 in John the Janitor to large house. Shadowed by Three 20. Beverly of Granstar 26.

**STERLING.**—ACADEMY (W. F. Lipp): The Lid Lifters 9 to good business. Old Arkansas 12; fair co. to good business. They Loved a Lassie 16. House of a Thousand Candles 17. Maxwell-Hall co. April 4-9. Third Degree 12. Servant in the House 28. The Traveling Salesman 28.

**GALESBURG.**—AUDITORIUM (F. B. Powell): Lid Lifters Burlesques 2 pleased packed house. Two Merry Tramps 5 and matinee; good houses and performance. The Money and the Girl 9. September 10 pleased good house. The Phantom Detective 16.

**STREATOR.**—FLUM OPERA HOUSE (J. F. Williams): The County Sheriff 11 pleased a topheavy attendance. They Loved a Lassie (return) 12 delighted a fair sized audience. A Pair of Country Kids 26.

**TAYLORVILLE.**—ELKS (Jerry Hagan): Dr. F. W. Gussaulus (lecture) 2 pleased large audience. Lou 11. The Little Lullaby 14. House of a Thousand Candles 24. Shadowed by Three 26.

**GREENUP.**—EWART (A. W. Button): Just Struck Town Feb. 26; fair to light business. St. Elmo 3; good, to nice business. Lena Rivers 9; fine, to fair sized house.

**ELGIN.**—OPERA HOUSE (F. W. Jencks): The good all week. The Flints are very popular here.

**MORRISON.**—AUDITORIUM (A. R. Law): Old Arkansas 11 failed to please good business. The House of a Thousand Candles 18. Rozgar Prince Opera co. 29.

**MATTOON.**—MAJESTIC (J. T. Kuechler): Hickman-Bonney stock co. 7-12 pleased fair business in repertoire.

## INDIANA.

**MARION.**—INDIANA (S. W. Pickering, res. mgr.): They Loved a Lassie 8, featuring Charles E. Evans and Alice York, brought out a fine audience and gave a charming entertainment. Graustark 5; well patronized at two performances and pleased. Sapho 12; well received at two performances. Norman Hackett in Classmates 14; presented an excellent performance to a light house. Montana 15; disappointed a fair audience. Vogel's Minstrels 19. Lillian Russell in The First Night 21. GRAND (S. W. Pickering, res. mgr.): The Blenden Players 14-19; opened with By Right of Sword and delighted excellent attendance. Other plays: Belle of Richmond, Po Barry, Moths of Society, The Marriage of Kate and Killarney. ITEM: Ora Parker, business-manager of the Genett Theatre at Richmond, was the guest of friends here 12-14. The local lodge of Elks will give their annual minstrel some time in April. Clem Murphy, of the Wallace-Haggenb Circus, has returned from spending the winter in Denver, and after a few days with relatives and friends here will join the co. at Pa. Ind.

**GOSHEN.**—JEFFERSON (H. G. Sommer): Three Twins (return) 11, and with Thomas Whiffen and Florine Sweetman pleased as well as it did with Victor Morley and Bonnie Clifford last season when it established an excellent record; business good. A better chorus was never seen on the local stage, and there was much interest in the appearance of Henry Schumann-Helk, son of Madame Schumann-Helk, who, as the German doctor, acquitted himself admirably. National Stock co. opened a week's engagement 14 with in Arizona to good business; excellent satisfaction. The Bon Tons 23. Howe's pictures 29. Molly Bawn April 1. The Traveling Salesman 21. The Third Degree May 18. ITEM: General trade in Goshen next year. Industrial and commercial interests of the city are showing marked improvement. The better class of attractions have all done well this season.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry G. Sommer): Norman Hackett and good co. in Classmates 7 drew well and pleased. Q. Skinner 8 in Your Humble Servant; gave splendid performance to big house; star ably supported by A. G. Andrews, Alfred Hudson, Jr., Isetta Jewell, Jessie Orometta, and Edward Fielding. The Three Twins 12 to two packed houses; gave good, satisfactory show; as usual. Florine Sweetman, Elsie Myrnes, Edward Wade, Thomas Whiffen, Evelyn Dunmore, Helen Du Bois, and Henry Schumann-Helk did good work. AUDITORIUM (Harry G. Sommer): Studenbaker Minstrels (local) 14. Jane Babcock in The Little Minister 19. Maude Adams in What Every Woman Knows 21. INDIANA (Thomas Moss): Indiana Theatre stock co. in The Sign of the Cross 6-12. Thomas and Orange Blossoms 13-19; excellent business.

**EVANSVILLE.**—WELLS' BIJOU (Charles H. Sweeton): John Drew 10 in Inconstant George delighted large house. The House of a Thousand Candles 13, and Sapho 14, pleased. Lillian Russell 16 in The First Night. The Traveling Salesman 20. ITEM: Manager Edward Raymond, of the Majestic Theatre, has leased Oak Summit Park for the season and will make it unusually attractive if his plans do not miscarry.

**FORT WAYNE.**—MAJESTIC (Rice and Stahl): Preston and Burt Stock co. 8, 9, in Under Two Flags, played to good business. Rose Stahl in The Chorus Lady 10, 11; good houses. A Gentleman from Mississippi 12, with matinee, to big houses. Norman Hackett in Classmates 13; good houses. Preston and Brichert Stock co. 14 in The Little Minister. Maude Adams 17. The Newlyweds and Their Baby 18, 19. Maude Adams 22.

**HAMMOND.**—TOWLES OPERA HOUSE (George L. Manderbach, res. mgr.): A Gentleman from Mississippi 10 pleased large house. Three Twins 13; very good; gave best of satisfaction to large house. Ten Nights in a Barroom 18. Chicago Minstrel Club 17. The Lid Lifters 18. The County Sheriff 20. The Girl at the Helm 27. The Hoary 29.

**ANDERSON.**—OPERA HOUSE (J. E. Hampl): Graustark 7 pleased a well filled house. Just a Woman's Way 13, matinee and night; gave fair performance to good business. Montana 14; poor performance, to good business. The House of a Thousand Candles 16, matinee and night; excellent performance, to good business.

**LOGANSPORT.**—NELSON (Fred Smyth): The Three Twins 17 played to excellent business both matinee and night. Lillian Russell in The First Night 19. The Lid Lifters, burlesques. 21. Polly of the Circus 23. BROADWAY (E. D. Sipe): Tott Whitney's Musical Comedy co. 21-26.

**TERRE HAUTE.**—OPERA HOUSE (T. W. Barhart): Huntington Players in The Parish Priest 13-17; drew good business and pleased. Lillian Russell in The First Night 18. The Huntington Players 19-27 in The Parish Priest. A Russian Slave, and Charles's Aunt. Y. M. C. A. Circus 28, 29.

**AMERY.**—OPERA HOUSE (J. C. Henry): Carrier of the Last Y to S. H. O.; best of satisfaction. Morgan's Minstrels 10; good performance, to packed house. Concert by the High School 11 pleased a large house. Little Minister 21. St. Elmo 25. U. T. C. 31. Across the Great Divide April 7.

**TIPTON.**—MARTY THEATRE (N. S. Temple): Orpheus Stock co. 14-19 opened in Mrs. Temple's Telegram to good audience; balance of week The Parish Priest, Why Men Love Women, Sherlock Holmes, The Garrison Girl, and A Quaker Tragedy.

**MICHIGAN CITY.**—OPERA HOUSE (Otto Dunker): Three Twins 10 pleased fair sized audience. A Gentleman from Mississippi 11; small house; deserved larger. The Night in a Bar Room 13; fair business. The Lid Lifters 18. The County Sheriff 19.

**RICHMOND.**—GEMMETT (H. G. Sommer): Whitney Musical Comedy co. 7-9; excellent co. and played to good business. Dark 10. John W. Vogel's Minstrels 12 pleased good house. PHILLIPS (O. G. Murray): Dark 7-12.

**MUNCIE.**—OPERA HOUSE (H. R. Wisor): Billy Clifford in The Girl at the Helm 11; well received; good house; co. strong. Montana 12, matinee and night; good house; pleased. STAR (Ray Andrews): Vandeville 14-19; business good all week.

**SHIPLEYVILLE.**—CITY OPERA HOUSE (Colonel Henry Friday): Vogel's Minstrels 5 pleased good house. Traveling Salesman 8; good, to good business. Girl at the Helm 12; satisfactory performance and business. A Pair of Country Kids 16. Just a Woman's Way 17.

**CONNERSVILLE.**—AUDITORIUM (F. E. Kehl): The Empire Stock co. opened 12-19; fair. House of a Thousand Candles 18. Buster

Brown 25. National Stock co. 28-April 2. Time, the Place and the Girl 9.

**BLOOMINGTON.**—HARRIS-GRAND (B. H. Harris): The Traveling Salesman 12 pleased capacity house. Bride and Prejudice 15; by English Club State University (local); pleased capacity house. Porter J. White's Faust 17.

**RENSSELAER.**—ELKS (J. H. Miles): St. Elmo 2; fine attraction; pleased large attendance. The Cowboy Girl 14.

**LINTON.**—GRAND (R. E. Boober): The Traveling Salesman 14; excellent co.; pleased large audience.

**UNION CITY.**—UNION GRAND (B. J. Fisher): St. Elmo 17. Buster Brown 29. Farbray (hypnotist) 31-April 2.

## IOWA.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE (E. O. Ellisworth): The Rogers-Griley co. 15. Iowa Falls Military Band Minstrels April 8. ITEM: The "Opera House Reporter," which was burned out 4, has resumed publication, missing but one number. It is reported that the paper will be issued from Des Moines or Minneapolis instead of Ratherville in the future. Bruce Baldwin, better known as "Circus" Baldwin, is to make a tour of the Orient, as press agent and advance man for Nocola, the Handcuff King. Charlie Hugo will be business-manager for the attraction, which will sail from Frisco May 24 for Honolulu. The tour will last a year or more. The circus war is to open early on the coast and the Campbell Brothers, the Sells-Floto, and Sells-Foran co. will battle for patronage. The success of the Trousdale Brothers with The Man on the Box this season has resulted in arrangements to put out their third next season. Announcement is made that William Macaulay will succeed Norman Hackett in Classmates next season. For the first time in eight years the Metropolitan at Minneapolis was dark all last week. Howard Kyle has joined The Servant in the House to play the bull.

FRANK E. FOSTER.

**FORT MADISON.**—EMERGE GRAD (W. Ebinger): The County Sheriff Feb. 18; fair co., to fair house. Montana 17; fair co., to fair house. Lid Lifters 28; poor co., to fair house. Winning Brothers Own co. 27-9 in John the Janitor; The Golden Rule, A Stranger in a Strange Land, Dutch Blockhead, A Gray's Warning, Rip Van Winkle, The Arkansas Traveler, Fritz Spragel, Detective; Hearing the Harvest, German Senator, and Kipler's Fortune; good houses and S. H. O.; specialties by Frank, John and Adolph Winninger, Ray A. Brown, and Janet Carey. Money and the Girl 13; good co., to fair house. Empire Stock co. 30.

**DUBUQUE.**—GRAND (William L. Bradley): George Arliss in Stimulus 8 delighted an excellent audience; one of the finest productions of the season; admirably staged. Shadowed by Three 9 drew a good house. The Wolf 10; fair house and performance. The Newlyweds and Their Baby 11 filled a pleased house. The Golden Rule 12. The Money and the Girl 13. Lamb 13, matinee and night; good business. The Hired Girl 14 canceled. The House of a Thousand Candles 15. Grace Van Strudford in Madam Butterfly 18. David Warfield in The Music Master 17. The Godless of Liberty 23. Howe's pictures 21. ITEM: Every seat for David Warfield was sold before 10 o'clock on day of reservation of seats.

**WATERLOO.**—SYNDICATE (A. J. Busby): Shadowed by Three 12 pleased fair business. Speeden-Page Stock co. 14-19. Maxwell-Hall Stock co. 21-28. WATERLOO (A. J. Busby): Maxwell-Hall Stock co. 7-12 presented a Daughter of the People, The Fatal Coin, Shipwrecked, Escaped from the Law, A Deserted Bride, East Lyna, Little Red Riding Hood, and The Scout's Revenge; business good, and co. will play a return date at the Syndicate 21-28. The Godless of Liberty 23. ITEM: Mort, singer and Charles K. Harris were in the city 11 in the interest of The Goddess of Liberty co.

**DAVENPORT.**—BURTS' OPERA HOUSE (Chamberlain, Kind and Co.): Lid Lifters Burlesques 8 to capacity business. Dark 9-13. The Phantom Detective 14 to a light audience. Dark 14, 15. The Money and the Girl 15. The Servant in the House 25. OPERA HOUSE (D. L. Hughes): Dark 8, 9. The Newlyweds and Their Baby 10 pleased a fair sized audience. Dark 11-13.

**HURLINGTON.**—OPERA HOUSE (Chamberlain-Harrington Co.): Shadowed by Three 13. Tim Murphy in Cupid and the Dollar 15, with Dorothy Sherrard as his leading support. A Pair of Country Kids 19. Irish Senator 26. The Servant in the House April 3. ITEM: The Lenten season has not made very much difference in theatricals here.

**FT. DODGE.**—ARMORY (William P. Derner): The Servant in the House 11 to big business; fine production. St. Elmo 12, and matinee, to packed house; this was the return engagement of this co. after an absence of less than a month. Chicago University Glee Club 22. The Man on the Box April 9.

**KEOKUK.**—OPERA HOUSE (D. L. Hughes): The Traveling Salesman 8; good co., to capacity. Al. G. Field's Minstrels 9; fine, and pleased a crowded house.

**SPENCER.**—OPERA HOUSE (Franklin Floets): M. G. M. Lecture, Mrs. Beecher, 12; very good, to full house. St. Elmo 18. Maude Adams Minstrel changed from 22 to 21.

**ANAMOSA.**—GRAND (H. W. Torbman): Night Riders of Tennessee and Kentucky 1; S. H. O.; pleased. The Tiger and the Lamb 8; good business.

## KANSAS.

**WICHITA.**—CRAWFORD (E. L. Martling): Raymond Teal's Musical Comedy co. in Cowboy Life 7-12; pleased large house. Same co. in Old Japan 14-20. Al. G. Field's Minstrels 22. AUDITORIUM (A. A. Wolfe): The Girl of the Golden West 10; excellent, to large house. Wolfe Stock co. in Cameo Kirby 14-19; pleased; business good. The Third Degree 28. PHIN-OES (L. M. Miller): Vandeville; business good 14-19.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn): The Girl Question Feb. 24; good co. and business. The Servant in the House 4; excellent co., to good business. The Top o' th' World 11; greatly pleased capacity; excellent co. The Flower of the Ranch 19. The Third Degree 21. The Climax April 1.

**COLUMBUS.**—MCGHIE'S THEATRE (W. E. McGhie): Polly of the Circus 10; one of the best ever here to big business. St. Elmo 14 to good business. The Columbus Stock co. (local) 16 and 19. K. P. Minstrels (local) April 1, 2.

**MANHATTAN.**—NEW MARSHALL (J. J. Marshall): Top o' th' World 12; co. good; big

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**INDEPENDENCE.**—BELDORF (Charles F. Doran): Top o' th' World 8; excellent co. and performance; pleased audience; S. H. O. Polly of the Circus 8; good co.; clever performance; pleased large audience.

**HUTCHINSON.**—HOME (W. A. Loy): Raymond Teal co. 7, 8; good co., to only fair business. The Girl of the Golden West 11; splendid co., to good business; deserved better patronage.

**FORT SCOTT.**—DAVIDSON (Harry C. Bruch): Polly of the Circus 7; big house; good attraction. The Flower of the Ranch April 7. The Great Divide 11. Miss Patsy 28.

**PITTSBURG.**—LA BELLE (W. W. Bell): The Servant in the House 15 pleased good sized house. The Traveling Salesman 22.

**LAWRENCE.**—BOWERSOCK OPERA HOUSE (Irving Hill): The Servant in the House 11; excellent co.; capacity house.

**OTTAWA.**—ROBBEBAUGH (S. R. Hubbard): The Servant in the House 10; excellent performance, to good business.

**LEAVENWORTH.**—PEOPLES (Maurice Cunningham): Polly of the Circus 19, 20.

## KENTUCKY.

**LEXINGTON.**—OPERA HOUSE (Charles Scott): Hagan's Superbs 10; fair performance, to good business. The Girl from U. S. A. 12; big matinee; disappointed. Lillian Russell in First Night 14, 15 to capacity; many adverse criticisms. ITEM: Miss Russell and friends entertained at luncheon by John Madoc at Hamburg Place.

**HENDERSON.**—PARK (J. D. Kilgore): House of a Thousand Candles 13; good, to fair business. As Told in the Hills 15; poor; good business. Coburn's Minstrels 18. Traveling Salesman 19. Buster Brown 26. Girl from U. S. A. 29. Little Johnny Jones 30. Cat and the Fiddle April 1. Renfrow Stock co. 11-25.

## LOUISIANA.

**ALEXANDRIA.**—RAPIDUS THEATRE (F. A. Salisbury): Three Twins 8, matinee and night; excellent, to capacity. Little Johnny Jones 12 failed to please small attendance. Prince of Teat 14. The Fighting Parson 18. ITEM: Al. G. Frazer, who has been stage manager at the Rapids Theatre for several seasons, has resigned to accept another position.



# LYDECKER



PROCTOR'S (Howard Graham, res. mgr.): Sam Chip and Mary Marble topped an entertaining programme 14-19, which satisfied crowded houses. —EMPIRE (James H. Rhodes, res. mgr.): Gay Macquerers 16-17 had packed houses. J. J. Sullivan was the chief attraction in the olio were Miss Anli, Melvin Brothers, Lewis and La Mar and J. Bernard Drilyn. Weber and Rush's Bon Ton Burlesques 14-18 gave a good, snappy performance to crowded houses. Rice and Harton's Gaiety Co. 17-19. Bonny Burlesques 21-23. —GAIETY (H. H. Nichols): Miss New York Jr., headed by Abe Ferguson and Lilla Bruns, were popular with crowded houses 14-16. Washington Gaiety Girls 17-19; opened to packed houses. Pat White co. 21-23. Broadway Gaiety Girls 24-26. —MAJESTIC (Emil Delches): A good vaudeville bill and moving picture 14-19; attracted full houses. —ITEMS: Beatrice Forbes-Robertson, niece of the famous actor, and a member of the New Theatre co., will deliver a lecture here the 23.—The Life's Gamble, a playlet dramatized from a magazine article by Grace Hubbard of this city, was produced at Centennial Hall 17. Peter A. Clancy, Grace Hubbard, William A. Amadell and John A. Cowgill interpreted the leading roles admirably. Dorothy Ricketts and Mildred Schuster in songs and dances headed the vaudeville features and scored a positive hit. G. W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolff): Molly May 14, 15; Grace La Rue appeared in this new comic opera and, judging from the applause, it scored an immediate success; supporting Miss La Rue were some clever entertainers, including James E. Sullivan, Sidney Grant, Eva Fallon and Kate Hollis; the engagement was attended by big business. Elks' Lodge, No. 24, held the boards 17, 18 with their annual minstrel performance; it opened with the usual first part with a chorus of 70; the usual packed houses greeted each performance. Henry Miller in Her Husband's Wife 19. Anna Held in Miss Innocence 22, 23. Mrs. Fiske in Pillars of Society 24-26. —COOK'S (F. G. Parry): The Girl and the Detective 14-16; good business; it had the marks of the usual Blaney play, rapid action, stirring situations and a big climax; Susanne Howe made the character of the wife interesting; Robert W. Smiley and Edgar Burnett did good work. In Panama 17-19; big business; Adams and Guhl got a great deal of applause for their clever work in the leading roles; the music was well rendered. Pierre of the Plains 21-23. —CORINTHIAN (H. G. Jacobs): Runaway Girls 14-19; Ella Heid Gilbert shines through the piece as a reporter; some good singing is done by the National Quartette; big business attended the week's engagement. —ITEM: Defective wiring or a cigarette brought about a brief fire in the basement of Cook's Opera House 16. The smoke made its appearance in the gallery. Cool judgment prevailed and a panic was averted. E. G. SIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): Nancy Boyer 10-12; large and well pleased houses. Plays: The Girl from Out Yonder, Sweet Oliver, Tempest and Sunshine, The Belle of Richmond, Polly Primrose and Trooper Blithe. Clara Turner 14-16 and 18, 19; good business and satisfaction. Plays: A Modern Lady Godiva, A Thief in the House, The Rich Girl in Town, Du Barry, St. Elmo, A Merry Widow's Romance, The Days of '61, and Oh! You Kid. Henry Miller in Her Husband's Wife 17. Anna Held in Miss Innocence 21. The Millionaire 23. —ITEMS: Glenn F. Beach has been made assistant manager of the Alpha Theatre, Erie, Pa. —F. D. Davis has purchased an interest in the Palace Theatre, Steelton, Pa. —Eckle, the Country Boy, has closed. —In a contest conducted by the Elmira "Advertiser," the most popular teacher in the city received an annual prize to the Mozart Theatre, in addition to a trip to Europe. —W. Charles Smith, for many years manager of the Lyceum Theatre and the oldest manager in point of service in the state, is to be outside manager at Rorick's Glen the coming season, which insures a continuation of the high standard of former seasons. —Helene Larie, the popular prima donna of the Rorick's Theatre Opera co. of three years ago, is to return to Elmira for a single concert 23. J. MAXWELL BEERS.

SYRACUSE.—WINTING (John L. Kerr): Israel, with a co. headed by Constance Collier and Edwin Arden; mildly interested good sized houses 9, 10. The Detective 11, 12; co. mediocre; business fair; Isabelle West, of this city, appeared to advantage. Anna Held in Miss Innocence 25, 26. —BASTABLE (S. Bastable): Checkers amused good sized audiences 10-12; in Panama drew well 14-16. Adams and Guhl, who were featured, left the co. suddenly 12, and were satisfactorily replaced by Al and Harry Klein. The Girl and the Detective 17-19. Vaughan Glaser in St. Elmo 21-23. E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Eddie Foy in Mr. Hamlet of Broadway 11 made tremendous hit; Belle Gould as Molly Brown was fine, and her solos well rendered; Charles Hutton, Eddie Clemens, Nelson Belthasser, Laura Jaffray, and Josie and Ethel Intropidi well received; fine scenery and costumes and a good looking chorus that could sing and dance; did much to carry play along and make it the best seen here this season; S. H. O. was undoubtedly, and sold at a premium. The Detective 15 canceled. Furry Rufus 23. —ITEMS: Elks will hold a big social session 24, in honor of the District Deputy, who will be guest of honor. Officers elected by Elks for year are: D. A. Nolan, exalted ruler; F. O. O'Brien, esteemed knight; J. W. Walsh, secretary; F. P. Redmond, treasurer; R. W. Carpenter, trustee; F. J. Dobbs, tiler; H. H. Kleff, representative to Grand Lodge; N. F. Green, alternate. Following election luncheon was served, and lodge was entertained by Bates, bicycle rider; Wallye Twins, songs and dances; Lew J. Cole, of Carthage, in his Salome Dance; the Three Franks, acrobats; F. B. Schmidt, cornet soloist, and selections by Elks' Band. —The Sacred Heart Dramatic Club is preparing a production of a playlet, Captain Racket, which will be produced this Spring. —Eddie Foy was disappointed because he was unable to spend his birthday on American soil. Mr. Foy was 53 years old 9, and was playing in Kingston, Canada, at the time. —George H. Van Namee, manager of The Geisha Co. (local), was requested by Potsdam citizens to bring Geisha to that town, and is now considering the matter. —Home Minstrels 30, 31. Programme announced in the Venetian Garden. First part: Charles A. Winshaw, H. Olin, Earl Tuckerman, Jack Stack, Thurston Lewis, Eugene Olier, Billy Howard, William De Marce, and Dell La Quere. Olier, Eugene Olier, former bass soloist with Vogel, songs and sayings; Cleary Brothers, dancers; The Geisha and The Pirates of Penzance (a burlesque), music by Thurston Lewis, lyrics by A. Einstein, and ballet by J. Stack. Professor F. W. Seymour will conduct orchestra. —OSWEGO.—RICHARDSON (Frederick Gillen): Soul Kiss 9; co. ordinary; good business;

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Agnes Finley as Cleo, the belle of the Tebarin, deserves special mention. The Detective 14 canceled. Pluffy Ruffles 22. —ITEMS: O. S. Hathaway, lessee of the Richardson, was in town 11.—Lawrence J. Richardson, owner of the Richardson Theatre and one of the wealthy men of the city, died here 11.—Agnes Finley, of The Soul Kiss co., was entertained by Mr. and Mrs. James Muller while in the city 9.—Mary McCarthy, of this city, has been engaged by Manager Gillen to take charge of the Nursery, which he has recently inaugurated at the Richardson.—William P. Kane, the popular and obliging treasurer of the Richardson, is confined to his home by a very severe attack of indigestion.

SARATOGA SPRINGS.—BROADWAY (John C. Gaul): The Lived Truth 12 canceled by mutual consent. Merchant of Venice 14; S. H. O. of greatly pleased patrons. Premier and Ormabee co. 23-April 2.—ITEM: A. G. Sherlock gave up possession of the Broadway 16 and will play what attractions she has booked for August in Convention Hall. The new manager, John C. Gaul, took possession 16. He will

thoroughly renovate the place and place all new and up-to-date furniture and settings in it, and, with the exception of the treasurer, head usher and electrician, all the attaches will be new people, selected for their courteousness and ability to fill their several positions.

PALMYRA.—OPERA HOUSE (H. L. Averill): Pictures and Claire Bogardus, comedienne, and Vera Anderson, soloist, 12; excellent programme to packed house. Pictures and Franklin A. Brooks 19. Pictures 26. University of Rochester. Glee and Mandolin Clubs 31.—ITEMS: Manager Averill, who has piloted the affairs of Opera House for the past eleven years, has renewed his lease with the village of Palmyra, the owner of the theatre, for another term of years.—W. D. Truax, who has been spending the winter in Palmyra, has just renewed his contracts for all the amusement concessions at Cayuga Lake Park, Cayuga Lake, for the coming year.

SCHENECTADY.—VAN CULER (Charles G. McDonald): Emma Bunting and her stock co. indefinitely, playing to capacity. Madame Sembrich 29.—MOHAWK (Charles Taylor):

## NEW YORK THEATRES.

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Weber and Rush's Bontons 17-19; good; business good. Clark's Broadway 21-23; excellent; business fair.—EMPIRE: Miss New York Jr. 17-19; good. The Broadway Gaiety Girls 21-23; fair; business good.

GLOVERSVILLE.—DARLING (Will S. Gault): Lyman Howe 3 (return) to S. H. O.; fine collection of views. Girl from U. S. A. 5; two performances; pleased fine business. Soul Kiss 11 to S. H. O. house. Stephen's U. T. C. 12 turned many people away afternoon and evening. Climax 17. Grace La Rue in Molly May 18.



**UTICA.**—MAJESTIC (J. O. Brooks): The Detective 10, Israel 12, Nancy Berger Stock co. opened two weeks 14-20 and presented The Girl from Out Yonder 14, 15; pleased good sized audience. Miss Berger is a graceful actress and co. has prospects for good business. Clover Blossoms 15, 17, Pale 18, 19.

**NIAGARA FALLS.**—ARCADE (Marion and Goodman): Wheeler Sisters, Professor Spensard, Arthur Seale, Dora Austin in His Wedding Morning, Arnold and Edwin in Three Men and a Girl, Jules Held and co. in Childhood Days, Martelli and Rossi, Italian Operatic Duo; large business 14-19.

**ONEONTA.**—THEATRE (Frank Foster): Yonerville and pictures to crowded houses.—ITEM: Royal Bebeah Lodge, I. O. O. F., will present Mother Goose Up-to-Date 20, 21, under the direction of Harriet Purdy Smith, of Chicago.

**GENEVA.**—SMITH THEATRE (F. K. Hardison): The Soul Kiss 10 drew large house. The Floral Settlement 18 and The Climax 19 pleased fair houses. In the Bishop's Carriage 17, Daniel Boone 23, The Girl of the U. S. A. April 9.

**PERRY.**—AUDITORIUM (Max Andrews): The Wizard of Wiseland 10; good house. The Climax 15; fair house; good satisfaction. The Girl from U. S. A. April 15. Fluffy Rube 23.—ITEM: Local interest. Miss Pearson and co. benefit for Y. W. C. A., 4, 5, netted about \$300.

**AUBURN.**—NEW JEFFERSON (Reta Circuit Co.): Molly May 17; excellent business. Daniel Boone 20.—BUTTS GRAND (John N. Ross): Harcourt Comedy co. 14-19; good business. Dark 21-26.—BUTTS AUDITORIUM (J. N. Ross): Danvers 11.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark): Partell Stock co. in The Regeneration, The College Girl, On Parole, The Prodigal Son, the Gilded Fool, The Hawk and the Dove, Those Middletown Girls, and The Bells 7-12; drew good business.

**DANVILLE.**—HECKMAN OPERA HOUSE (L. H. Heckman): Lyman Howe 11; good picture; fair business. The Climax 14; good business; excellent performance. Miss Swinburne's acting and singing is deserving of special mention.

**GLENS FALLS.**—EMPIRE (J. A. Holden): Margaret Anglin in The Awakening of Helma Hieble 10 to S. H. O.; excellent satisfaction and production. The Soul Kiss 14. Pictures dark nights.

**LOCKPORT.**—HODGE OPERA HOUSE: Phil Mahar Stock co. finished week's engagement 11; good business. In the Bishop's Carriage 18. Human Hearts 19 canceled. Cyclone Minstrels 25 (local).

**HORNELL.**—SHATTUCK OPERA (Charles E. Smith): The Climax 10; excellent co.; pleased fair business. Dark until after Easter.

**WELLVILLE.**—BALDWIN'S (Interstate Amusement Co.): The Wizard of Wiseland 11 pleased a good house. The Jolly American Tramp 19. The Girl from Rector's April 9.

**BABYLON.**—ALHAMBRA (B. F. Saxton): Alice Donaldson and Hill Stock co. in A Crown of Thorns 12; good co. and business. Da Barry 21-26.

**NEWBURGH.**—ACADEMY (Fred M. Taylor): Moving pictures 14-19 to crowded houses; pleasing performance. Pictures 21-24.

**LYONS.**—MEMORIAL THEATRE (Bart G. Ohmann): Rochester University Glee Club 17 pleased good house.

**WAVERLY.**—LOOMIS OPERA HOUSE (H. C. Watrous): Daniel Boone 15 pleased good business. The Final Settlement 19.

#### NORTH CAROLINA.

**GOLDSBORO.**—MESSENGER OPERA HOUSE (S. A. Schloss): The White Squaw 9; fair co.; poor business. William Owen in Othello 10; good co.; poor business.

**CONCORD.**—OPERA HOUSE (S. A. Schloss): Lyman Howe 12 pleased capacity. Yonerville 17-19. Manhattan Opera co. 21-23.

**ASHVILLE.**—OPERA HOUSE (S. A. Schloss): Graustark 21.

**GREENSBORO.**—OPERA HOUSE (S. A. Schloss): White Squaw 17.

#### NORTH DAKOTA.

**JAMESTOWN.**—OPERA HOUSE (Morris Beck): The Wolf 13 pleased good house. Wild-fire 19.

#### OHIO.

**URBANA.**—CLIFFORD (Edward Clifford): Billy Clifford in The Girl at the Helm 21. Third Degree to follow.—ITEM: Billy Clifford spent Sunday with his folks here.—E. W. Blunsinger, late of the Watford forces, is spending a few weeks here operating roller skating rink. During the summer he will manage a park in Clinton, Ia.—Manager Clifford went to Dayton 13 to spend the day with The Girl at the Helm co. The appearance of Billy Clifford will be a gala day event. The interior of the Clifford lobby is being brightened up with a new coat of paint.—Larry Ryan, late manager of the Lyric Theatre, has been appointed on the board of census takers.—The Orpheum is being handsomely remodeled. WILLIAM H. McDOW.

**LIMA.**—FAUBOT (L. H. Cunningham): Hamilton's Superba drew two good houses and pleased 12. Egypta (local benefit Y. M. C. A.) 14-16; excellent; greatly pleased capacity houses; stage settings and scenery beautiful. Cast included chorus of 250 children and 450 adults, assisted by the Watson Orchestra augmented. The principals were: Pharaoh, King of Egypt, E. G. Conner, who also played Amram, father of Moses; Moses, the Prophet, Oscar N. Young; Zipporah, the sweetheart and later wife of Moses, Mabel James-Rohr; Jochabed, mother of Moses, Millie Bonnat; Miriam, sister of Moses, Margie Bayly-Wells; Messenger Angel, Alena Kahle; the Princess, Pharaoh's daughter, Clara Frey; Aaron, brother of Moses, Roland Miksel; the Overseer, Carl G. Gordon; the Herald, Max Falk, Jr. The parts were handled in a capable manner, showing excellent training on the part of Mr. Conner, the Director. A Night in Old Ireland (local: St. Rose Dramatic Club) 17. Buster Brown 19. Ye Colonial Stock co. 21-26.—ITEM: William D. Cheney, owner and director of Egypta, will produce the opera at Anderson, Ind., April 8.—O. F. Hamner announces the engagement of Madame Marcelle Sembrich at Memorial Hall April 12, and from all indications music lovers will attest their appreciation by packing the hall. Most of the railroads will make special rates to Lima on that date. It was through the efforts of Mr. Hamner that people in and near Lima had the opportunity of hearing Madame Nordica last Fall.

**AKRON.**—COLONIAL (F. E. Johnson, res. mgr.): The Prima Donna, Fritz Scheff, 15, canceled. Willmer Walter in The Man on the Box 18. Al. H. Wilson in Mets in Ireland 19. Underlined: Rose Stahl in The Chorus Lady. The Servant in the House, A Stubborn Cinderella. The Third Degree, Burr McIntosh in A Gentleman from Mississippi, The New Yorks. The Traveling Salesman, Howe's pictures (return).—GRAND (O. L. Elster): Vaughan Glaser's St. Elmo 14-19 pleased good business. Sunny Side of Broadway 21-23. Ben Hendricks in Ole Oles 24-26. School Days 28-30. Strongheart 31-April 2. Fantastic World 4-6. In Wyoming 7-9.

**SPRINGFIELD.**—FAIRBANKS (Harry A. Ketcham, bus. mgr.): Graustark 12 to two fair houses. Polly of the Circus 14; co. and presentation good and pleased a fair sized audience. Elleen Oge (local) 17. Billy Clifford in A Girl at the Helm 19. The Love Cure 22. Henry Miller in Her Husband's Wife 23.—GRAND (Anderson Theatre Co.): Viola Allen in The White Sister 9. Miss Allen was ably supported by Mr. O'Neil, Mr. Farnum, Miss Gale and an excellent co.; well presented to fair business. Santanelli (hypnotist) 14-19 to fair houses.

**DAYTON.**—VICTORIA (William Sander): Soul Kiss 8; fair; big house. Polly of the Circus 15, 16; fine; good business. Love Cure 21. Henry Miller in Her Husband's Wife 23.—NATIONAL (Gill Burrows): Black Patti 7-9; excellent; good business. Silver Threads 10-12 delighted S. H. O. Girl at the Helm 14-16 pleased excellent business. Norman Hackett in Classmates 17-19. Ole Olson 21-23. In the Bishop's Carriage 24-26.—ITEM: F. W. McClellan, who has been successfully managing with co. tour of Polly of the Circus, leaves 19 to assume his duties at Luna Park.

**BELLEFONTAINE.**—OPERA HOUSE (O. V. Smith): The Mummy and the Humming Bird 10; good attraction; medium business. Billy Clifford in A Girl at the Helm 23. Amaden Stock co. 28-April 2.—ITEM: Bryant Conner, a billposter, left 13 for New York city to join the advance brigade of the Harum and Bailey Circus, which opens in Madison Square Garden 24 for one month.—Manager Smith is very anxious to secure three or four good repertoire cos. for April and May.

**ALLIANCE.**—COLUMBIA (J. Stanley Smith): Guy Stock co. 7-12; good business. Plays: At Piner Ridge, St. Elmo, Love and Politics, The Manxman, The Cry Baby, In the Shadow of Death, with Country Boy in New York and The Chausseur as matinee bills. Wizard of Wiseland 18. A Stubborn Cinderella April 6. Brewster's Millions 14. Lyman Howe 16. Rose Stahl in A Chorus Lady 25.

**VAN WERT.**—AUDITORIUM (J. Frank Homan): Norman Hackett in Classmates 12; fair business; excellent performance. Graustark 18. A Girl at the Helm 24.—ITEM: Season closes with the best line of attractions ever presented at this house. Manager Homan will have charge of the house again next season, and is already booking some very high-class attractions.

**CREST.**—OPERA HOUSE (George H. Beck): Gillingham, humorist, 3; pleased good house. The Mummy and the Humming Bird 7; good, to fair business. Graham Stock co. 14-19 in The Stepson, A Fool of Fortune, The Two Orphans, Kathleen Mauvourneen, East Lynne, and The March King; best stock co. ever here; big business 16; week; prospects for balance of week, S. H. O.

**COSHOCTON.**—SIXTH STREET THEATRE (John Williams): Al. H. Wilson in Mets in Ireland 16; pleased capacity house. The Mock Trial 23; under the auspices of the Coshocton Country Club. Graustark 25. Howe's pictures 28. Man on the Box 30. A Gentleman from Mississippi April 4. Three Twins 7. Guy Stock co. 11.

**LANCASTER.**—CHESTNUT STREET THEATRE (W. H. Cutler): Ye Colonial Stock co. began its fourth and last week 14 in Folks Up Wolf Creek, Life for Life, St. Elmo, Slaves of the Orient, Evils of Society, Moths, and Ten Nights in a Barroom; to big business and pleased. Mr. Bennett, co. manager, broke the house record with four weeks of capacity business.

**Tiffin.**—OPERA HOUSE (O. F. Collins): Buster Brown 12, matinee and night, pleased two good houses. The Mummy and the Humming Bird 17. Montana 18.—ITEM: The owners of the Opera House have leased the house for a term of years to Edward Moore, of Bolingbroke. He takes charge Aug. 1 and retains O. F. Collins as resident manager and Jacob Morcher as treasurer.

**HILLSBORO.**—BELL'S OPERA HOUSE (Frank Ayres): The Farmers' Institute Feb. 9, 10. As Told in the Hills 8; good co. and business. Lecture Course 12. Fair Country Kide 11. Ethiopia (home talent) 18. The Mummy and the Humming Bird 29.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (A. A. Bowers): J. Parks Cadman (lecture) 14 pleased full house. Al. H. Wilson in Mets in Ireland 17. Vaughan Glaser's St. Elmo 21. Graustark 24. Manhattan Stock co. April 4.

**FINDLAY.**—MAJESTIC (O. L. Gilbert): Buster Brown 11 pleased a fair house. Cook Stock co. (Indefinite) presented Thorns and Orange Blossoms; good business. Graustark 19. Richard Orie in Mary's Lamb 25. The Soul Kiss April 9.

**PORTSMOUTH.**—GRAND (O. F. Hickey): The Land of Nod 6 failed to please; fair business. A Gentleman from Mississippi 9; very good, to good business. Florence Davis in Are You a Suffragette? 19. Cat and the Fiddle 22. The Three Twins (return) 30.

**SANDUSKY.**—THEATRE (V. O. Woodward): The Climax Feb. 22 pleased two large audiences. Buster Brown 9 to topheavy house. Hyde Theatre Party in The Meddler opened a week's engagement 14 to S. H. O. Vaudeville and moving pictures on all open dates.

**WOOSTER.**—OPERA HOUSE (Kettler and Limb): The Cincinnati Symphony Orchestra 10; a fine co. and gave excellent satisfaction to a fair house. St. Elmo 12; good co. and pleased a crowded house. The College Minstrels 17. Graustark 23.

**BUCKEYS.**—OPERA HOUSE (W. F. Gebrecht): The Mummy and the Humming Bird 9; good co. and business. Local talent in Joseph and His Brethren 10; good, to fair business. Graustark 17. Grahame Stock co. 21-26. Glee Club 31.

**DELPHOS.**—SHEETER'S OPERA HOUSE (F. C. Staup): Amaden Stock co. 14-19; plays: A Gambler's Romance, False Accused, Wintergreen Farm, The Irish Detective, Taming a Woman, Robert McCarry, and St. Elmo; good co.; fair patronage. Keith Stock co. April 4-8.

**ASTORIA.**—LYORUM (J. F. Cook): Sterling Jubilee Quartette 13, under direction of City Theatre Course; very good entertainment, to capacity business. The Man on the Box 18

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gave a very satisfactory production to a good house. Lyman Howe 23.

**MARIETTA.**—AUDITORIUM (L. M. Luchs): A Gentleman from Mississippi 11; splendid attraction to fair business. The Days (Y. M. C. A. Lyceum Course) 15. The Third Degree coming soon.

**MARION.**—GRAND (Edmond Bois): A Woman's Way 9 pleased a fair house. The Mummy and the Humming Bird 12; fair, to good house. Graustark 18. Wilton Lackaye in The Battle 18.

**CAMBRIDGE.**—COLONIAL (Hammond Brothers): The Soul Kiss 11, with Miss Petrina; very nice house satisfied. The Black Patti 15. A Gentleman from Mississippi 16. Polly of the Circus 31.

**NORWALK.**—GILGER (W. A. Roscoe): The Ethel May Stock co. opened 14-19, pleasing satisfactory returns. Plays first three nights: Human Slaves, The Man Outside, and Through Death Valley. Polly of the Circus 29.

**UPPER SANDUSKY.**—AUDITORIUM (B. N. McConnell): Santanelli 7-12; fair houses. The Mummy and the Humming Bird 14; fair

satisfaction; small audience. Alton Packard (Lecture Course) 24. Beverly April 19.

**MANSFIELD.**—OPERA HOUSE (Albaugh and Dueright): Boxing Contest 16 pleased packed house. Graustark 22.—ITEM: The Indoor Carnival 7-12 was very successful.

**WILMINGTON.**—OPERA HOUSE (Wilmington Theatre Co.): As Told in the Hills 3 satisfied fair business. A Pair of Country Kids 7; fair, to good business.

**FIQUA.**—MAY'S OPERA HOUSE (Charles H. May): Graustark 14; good business and performance. Buster Brown 17.

**FOSTORIA.**—ANDER'S OPERA HOUSE (Carl Smith): Mummy and the Humming Bird 15 failed to please. Montana 19.

**SALEM.**—GRAND (Nat Smith): Guy Stock co. 21-26. Howe's pictures 30. Ellery's Band April 2. Local minstrels 7, 8.

#### OKLAHOMA.

**GUTHRIE.**—OPERA HOUSE (J. M. Brooks): The Dorothy Stock co. 6-12; fair co. and business. A Stubborn Cinderella 13, with







(tin): Opened to big business with Charles Edwin Doberty in Hroughheart 14-15. Wayne Musical co. (return) 21-26.

**CHATTANOOGA**—ALBERT (O. B. Albert): Dark 7-12. Marie Cahill in The Boys and Betty 17. Hester Brown 18.—**BLISS** (O. A. Neal): Strongheart 7-12. Hester Brown 18.—**LYRIC** (O. A. Neal): The Catter Stock co. in At the Risk of His Life and St. Nick 7-12; pleased fair business.—**ITEM**: The Lyric closed 15.

**FAYETTEVILLE**—**CITIZENS' OPERA HOUSE** (J. M. Robertson): Coburn's Minstrels 11; fair co. to good business.

**BRISTOL**—**HARMELING OPERA HOUSE** (C. M. Brown): The Cash Girl 11, 12. Pleasant fair business. The Catter Stock co. 14-April 2.

**COLUMBIA**—**OPERA HOUSE** (William Barker): Coburn's Minstrels 14; good co. and business.

## TEXAS.

**EL PASO**—**THEATRE** (Frank Rich): The Shriners 11, 12 (home talent) in musical comedy to good business and a very creditable attraction; under the direction of T. F. Geta. A Night in Bohemia 17. Sanford Dodge in Faust 20. Uncle Josh Perkins to follow.—**MAJESTIC** (Frank Rich): Musical comedy and burlesque, staged by Fritz Field, assisted by Winnie Baldwin, Mildred Manning, Nat Westwood, Tom Burns, and Leonard Lehr: Miss Baldwin in her Spanish character was especially good, and the chorus made it the best for the money in this territory.—**CRAWFORD** (Frank Rich): Edwin Bailey Stock co. in Rip Van Winkle 6-12. Who Owns the Baby? 13; the many admirers of this co. regret their leaving and hope to enjoy them another season; this house will be devoted to vaudeville, opening 14 with Grace Huntington and co.—**HAPPY HOUSE** (Howard Fogg): Singing, dancing and vaudeville to good business ever since opening 14.

**TAYLOR**—**NEW OPERA HOUSE** (F. E. Carradine): The Prince Chap 7; good, to fair business. John and Ella Galvin 10-12, opening with The Bellboy; fine co.; fair business; best attraction of the kind ever seen here; should have had S. B. O.—**ITEM**: Mr. Dexter, in The Prince Chap, is a Texas boy and, of course, we are watching him closely and believe he will make good providing the glitter of the "Great White Way" keeps out of his eyes.

**AUSTIN**—**HANCOCK OPERA HOUSE** (George H. Walker): Shepherd King, matinee and night; 9; both to large houses. The Third Degree 10 was greeted by a large and pleased house. Hilda Shannon and Herbert Kelsey in The Thief; played to a crowded house. King Dodo, matinee and night; fair matinee and large house at night.

**CORPUS CHRISTI**—**MERCHANTS' OPERA HOUSE** (J. E. Herman): Rose Melville in His Hopkins 10; pleased a small house. The Prince Chap 11 did not please a good house. Dark 14-15.

**GROESBECK**—**OPERA HOUSE** (B. L. Lenamon): Ole Olson in Spiritland 8; failed to please good business. Albert Taylor co. 14, 15.

**BEAUMONT**—**KYLE** (Everett M. Wiles): The Thief 4; performance fair; good house. George Primrose's Minstrels 6 to poor business. King Dodo 15.

**BAY CITY**—**OPERA HOUSE** (P. A. Bloch): Primrose's Minstrels 8; performance and business fair. Uncle Josh Perkins 31. Pictures and vaudeville dark nights.

**PARIS**—**PETERSON'S THEATRE** (Elliot Dexter): The Prince Chap 15, matinee and evening; pleased audiences.

## VERMONT.

**NEWPORT**—**LANE'S OPERA HOUSE** (H. E. Lane): Several attractions expected here during the past week canceled. House dark. A very strong co. April 11-15.

**BRATTLEBORO**—**AUDITORIUM** (George E. Fox): Man of the Hour 12, matinee and evening; fair business; fine co.

**BARRE**—**OPERA HOUSE** (John E. Hoban, m. mgr.): Uncle Dave Hancock 17. Girl from U. S. A. 18.

**ST. ALBANS**—**OPERA HOUSE** (T. E. Wagon): Avery Strong co. 14-16; good co. and business.

## VIRGINIA.

**RICHMOND**—**ACADEMY** (Leo Wiles): Hester's Band 11, 12 to very light business. Victor Moore in The Talk of New York 19.—**BLISS** (O. I. McKee): Sal, the Circus Girl, 14-19, pleased good business. East Lynne 21-26.

**LYNCHBURG**—**ACADEMY** (Corbin Shields): St. Nick 15, matinee and night, pleased small business. Victor Moore in The Talk of New York 19.

**DANVILLE**—**ACADEMY** (S. A. Schuman): St. Nick 14; fair co. and business. Lyman Swain 15. When My Wife's Away 18. Forty-five Minutes from Broadway 31.

## WEST VIRGINIA.

**WHEELING**—**COURT** (E. L. Moore): The Soul Kiss 12; light business. (Himself) Stock co. 15-18 in Call of the North; fair business.—**VIRGINIA** (Charles A. Feinler): Fluffy Ruffian 10-12; good business. New Smart Set 14-15 in His Honor; the Barber, pleased capacity. Sunny Side of Broadway 17-19. The Talk of New York 21-April 2.—**OPERA HOUSE** (Charles A. Feinler): Hall's Associate Players 14-19 in No Mother to Guide Her; S. B. O. Human Hearts 21-23. From Rags to Riches 24-26.—**APOLLO** (H. W. Rogers): The Road to Rome 10-12; S. B. O. Irwin's Majestic 14-16; good business. Clark's Jersey Lilies 17-19; good business. Irwin's Big Show 21-23. Maitre Bouffiers 24-26.

**MARTINSBURG**—**CENTRAL OPERA HOUSE** (William H. Irvine): Cat and the Hat 8; pleased packed house. Hester's Band 14 was appreciated by small audience. Vaudeville and pictures 15-16. The Land of Nod 21.—**ITEM**: Charles W. Boyer has renewed his lease of the Central, and William H. Irvine, most popular manager in history of the house, will remain another season.

**FAIRMONT**—**OPERA HOUSE** (J. E. Powell): Williams' Ideal Burlesques 1; large house; fair performance. Boys' Band Concert (local) 10; small house. A Gentleman from Mississippi 14; thoroughly enjoyed by good house. Cat and Fiddle 15 pleased fair house. Land of Nod 16; two good houses; pleased. Moulton House Girls 17.

**CLARKSBURG**—**OPERA HOUSE** (C. W. Bippus): The Land of Nod 12, matinee and night, pleased good business. Gentleman from Mississippi 15. The Cat and the Fiddle 17.

## WISCONSIN.

**MADISON**—**FULLER OPERA HOUSE** (Marcus Heiman, m. mgr.): M. W. Engineers' Minstrels (local) 9, pleased a rousing student body. Louis Mann in The Man Who Stood Still 10 (return) packed the house and repeated his former triumph as John Kraus. Madame Matilda Cotterly as the sister deserves especial mention. The Man of the Hour 12 drew fairly well and pleased. David Warfield 20. Tempest and Sunshine 27.—**ITEM**: Mail order advance sale for David Warfield cleared the entire chart before box-office opened. Arrangements for a matinee were at once made by wire, and upon announcing same to the public nearly the entire house was sold the same day.

**RACINE**—**THEATRE** (Daniel M. Nye): Himmler's Imperial Stock co. closed a large week's business 13, having presented Hello, Bill; The Wall Street Detective. The Minister's Sweetheart. Marching Through Georgia. The Great Devereaux Case. Ten Nights in a Barroom. The Man, the Devil and the Woman. Lena. The Whole Dam Family, with good vaudeville between acts; co. good and did a large business. The Lid Lifters Extravaganza co. 15 packed the house and apparently pleased. Ten Nights in a Barroom 17. Arizona 19. A Girl of the Mountains 20. They Loved a Lassie 27 (return).

**GREEN BAY**—**THEATRE** (John B. Arthur): May Hobson Feb. 18; good business; fine attraction; M. W. Engineers' Minstrels (local) 9, pleased a rousing student body. The curtain many times. The Soul Kiss 23; fair business. The Servant in the House 3; fine business. The Man of the Hour 6; good business; fine co. Lyman H. Howe 7; fine business and performance. Bernard Daily 18. D'Orbans' Band 18-20.

**EAU CLAIRE**—**OPERA HOUSE** (C. D. Mason): The House of a Thousand Candles 10 to fair business. David Warfield in The Music Master 14; hundreds turned away; broke the house record as to receipts; performance gave great satisfaction. Howe's pictures 15. The Great Divide 20. Elks' Opera (local) 30. Imperial Stock 4-10.

**OSHKOSH**—**OPERA HOUSE** (J. E. Williams): Louis Mann in The Man Who Stood Still 9; house crowded. The Girl of the Mountains 13; good house, matinee and night. The North Wales Choir 15.—**ITEM**: Changes are about to be made in this house that will be substantial improvements.

**SHEBOYGAN**—**NEW OPERA HOUSE** (W. H. Stoddard): The Man of the Hour 8 to large and appreciative audience.—**ITEM**: The Keyes Sisters' Stock co., booked 18-19, did not appear or cancel, entailing a loss to Manager Stoddard of the entire week.

**WAUSAU**—**OPERA HOUSE** (C. S. Cone): A Girl of the Mountains 9; fair co.; poor business.—**ITEM**: All public places have been closed for two weeks on account of a scarlet fever epidemic.

**JANESVILLE**—**OPERA HOUSE** (Peter L. Myers): The Man of the Hour 11; good co. and performance; fair business. The Lid Lifters 14. St. Nick 16. Donald Robertson's Players 18. Tempest and Sunshine 19.

**LA CROSSE**—**THEATRE** (Gage and Wohlbutter): The Servant in the House 9 pleased good house. The House of a Thousand Candles 12; light business. Thurston, the Magician, 13; good house.

**BELOIT**—**WILSON'S OPERA HOUSE** (B. E. Wilson): The Lid Lifters 4, 5-10 fair business. Local College Glee Club 7 to big house. A Girl of the Mountains 16 pleased fair house.

**MARSHFIELD**—**OPERA HOUSE** (J. P. Adler): Moving pictures and vaudeville 13-19. Donald Robertson 14.

## WYOMING.

**LARAMIE**—**OPERA HOUSE** (H. E. Root): The Lion and the Mouse April 6.

## CANADA.

**LONDON, ONT.**—**OPERA HOUSE** (J. D. Bazan): Jefferson De Angella in The Beauty Spot 10 drew a good house and pleased. Grace La Rue in Molly May 11; fair attendance, but deserved much better. The star was particularly pleasing and was well supported, and the performance scored a hit. Martin's U. T. O. 12; good matinee, but light night attendance. Phil Maher Stock co. opened to good business 14-19 and is giving satisfaction. Plays presented for the first half were Thomas and Orange Blossoms. The Village Wagon, and Saved from the Sea. Ben-Hur 21-23.

**ST. THOMAS, ONT.**—**GRAND** (William Devine): Martin's U. T. O. matinee and night, 11; good business. St. Patrick Concert (local) 17. The Time, the Place and the Girl 20, matinee and night.—**ITEM**: Thomas Wallace closed a successful season of twenty-five weeks in vaudeville, playing a light comedy part in Grand Martin's sketch. Jackie and Jerry, and is now laying off at his home here.—The new Grand Opera House has changed hands, the former owner, A. J. Small, having sold to George Forham, of Toronto.

**ST. JOHN, N. B.**—**OPERA HOUSE** (H. J. Anderson): The Gay Musician, announced for 10-12, failed to appear. A performance of O'Rourke's Triumph will be given 17 by the Father Matthew Association. Other local entertainments on that date will be across the Irish Sea, by St. Peter's F. M. A., in their hall. The St. John's Dramatic Society will perform saved from the sea, in Milford Hall, while the St. Patrick Society will present Strife, at West St. John. Proceeds of all these performances will be devoted to charitable purposes.

**HALIFAX, N. S.**—**ACADEMY** (John F. O'Connell): St. Mary's Dramatic Class in The Golden Rule 16, 17.—**ITEM**: A. J. Small has been negotiating for the purchase of the Academy, but terms have not been agreed upon.—The Louise will be under management of J. P. O'Connell.

**KINGSTON, ONT.**—**OPERA HOUSE** (D. P. Branigan): Eddie Foy 9 to large audience. Three Twins 10 to large and appreciative audience. Above the Limit 12 to S. B. O. U. T. O. 13. The Climax 25-26. Fluffy Ruffian 28. The Servant in the House 30. The Merry Widow 31. The Girl Question April 2.

**QUEBEC, QUE.**—**AUDITORIUM** (J. H. Alon, m. mgr.): Le Rajah, a comic opera, composed by two local musicians, Messrs. B. Michaud and J. Vesina, was successfully presented by the amateur 14-15; drew crowded houses. St. Patrick's Society Concert 17. Merry Widow April 4, 5. Fench Stock co. 11-26.

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**OTTAWA, ONT.**—**RUSSELL** (P. Gorman): Three Twins 11, 12 to capacity business; excellent. Dark 14-19. The Climax 25, 26.—**OPERA HOUSE** (P. Gorman): William Lawrence in David Heston 10-12 to good business; pleased. Dark 14-19.

**BRANTFORD, ONT.**—**OPERA HOUSE** (P. C. Johnson): Al. Martin's U. T. O. 9 to fair business. Grace La Rue in Molly May 12; good performance to poor business. The Girl Question 17. The Place and the Girl 24 and Fluffy Ruffian 30.

**SHERBROOKE, QUE.**—**CLEMENT** (W. J. Tippet): The Royal Chef 7; delighted S. B. O.

## DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

**ADAMS MAUDE** (Charles Frohman, mgr.): Ft. Wayne, Ind., 22. Indianapolis 25. Evansville 24. Terra Haute 25. Springfield, O., 26. Chicago, Ill., 27-April 9.  
**ALLEN VIOLE** (Lieber Co., mgr.): Indianapolis, Ind., 21-23.  
**ALMA WO WOHNSKY DU** (Co. A. Adolf Phillips, mgr.): New York city—Indefinite.  
**ALMA WO WOHNSKY DU** (Co. B. Adolf Phillips, mgr.): Newark, N. J., 21-23. Indianapolis, Ind., 25. Dayton, O., 26. Springfield 26-April 2.  
**ANGLIN, MARGARET** (Louis Netherland, mgr.): Washington, D. C., 21-26. Brooklyn, N. Y., 28-April 2.

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Woods, mgr.: St. Louis, Mo., 20-26, Milwaukee, Wis., 27-April 2.  
 CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—Indefinite.  
 CLANNAID, THE (George H. Brennan, mgr.): Chicago, Ill., 20-April 2.  
 OLIMAX, THE (Western: Joseph B. Glick, mgr.): Hutchinson, Kan., 20-28, Newton 29, Emporia 30, Manhattan 31, Junction City April 1, Topeka 2.  
 OLIMAX, THE (Middle Western: Joseph Weber, mgr.): Ottawa, Can., 21-23, Brockville 24, Kingston 25, 26.  
 COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 18—Indefinite.  
 CRANE, WILLIAM H. (Charles Frohman, mgr.): Montgomery, Ala., 22, Birmingham 23, 24, Atlanta, Ga., 25, 26, Lynchburg, Va., 28, Norfolk 29, 30, Richmond 31.  
 CHORMAN, HENRIETTA (Maurice Campbell, mgr.): Bangor, Me., 22, 23, Portsmouth, N. H., 24, Concord 25, Manchester 26.  
 DALY, ARNOLD: Scranton, Pa., 26.  
 DETECTIVE, THE (W. A. Brady, mgr.): Philadelphia, Pa., 21-26.  
 DODSON, J. E. (Cohan and Harris, mgrs.): New Orleans, La., 21-26.  
 DREW, JOHN (Charles Frohman, mgr.): Chicago, Ill., 13-26.  
 EAST LYNNE (Joseph King, mgr.): Richmond, Va., 21-26.  
 EDISON, ROBERT (Henry B. Harris, mgr.): Portland, Ore., 26.  
 ELI AND JANE (Harry Green, mgr.): Clearfield, Pa., 22, Leon 23, Mt. Airy 24, Humes-ton 25, Corydon 26, Foster April 1, Bloom-field 2.  
 ELLIOTT, MAXINE (George J. Appiston, mgr.): New York city Jan. 25-March 26.  
 FATAL WEDDING, THE (Kunt and Gassolo, mgrs.): Philadelphia, Pa., 21-26.  
 FAVERSHAM, WM. (The Shuberts, mgrs.): St. Louis, Mo., 13-19.  
 FIGHTING PARSON (W. F. Mann, prop.): Hot Springs, Ark., 22, Pine Bluff 23, Little Rock 24, Forrest City 25, Marianna 26, Batesville 28, Newport 29, Walnut Ridge 30, Jonesboro 31.  
 FISHMAN, MAX (John Cory, mgr.): Denver, Colo., 20-26.  
 FISKE, MRS. (Harrison Gert Fiske, mgr.): Rochester, N. Y., 24-26, New York city 26—Indefinite.  
 FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite.  
 FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—Indefinite.  
 FOURTH ESTATE (Lieber and Co., mgrs.): Chicago, Ill., Dec. 27—Indefinite.  
 GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Springfield, Mass., 21-25, Hartford, Conn., 26.  
 GEORGE, GRACE (Wm. A. Brady, mgr.): Kansas City, Mo., 21-23.  
 GIRL FROM U. S. A. (City: Harry Scott, mgr.): Chattanooga, Tenn., 21-26, Memphis 25-April 2.  
 GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Burlington, Vt., 22, St. Albans 23, Malone, N. Y., 26, Massena 28, Potsdam 29, Ogdensburg 30, Gouverneur 31, Carthage April 1, Watertown 2.  
 GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Russellville, Ky., 22, Hopkinsville 23, Princeton 24, Marlinton 25, Owensboro 26, Morganfield 28, New Harmony, Ind., 30, Princeton 31.  
 GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Colorado Springs, Colo., 22, North Platte, Neb., 23, Kearney 24, Grand Island 25, Columbus 26, Fremont 28, Norfolk 29, Sioux City, Ia., 30, Yankton, N. D., 31.  
 GIRL OF THE MOUNTAIN (O. H. Wee, mgr.): Wausau, Wis., 27, Vashonburg, Ind., 28, South Bend 29, Cassopolis, Mich., 30, Channing April 1, Bay City 2.  
 GLASER, VAUGHAN (St. Elmo): Syracuse, N. Y., 21-26.  
 GRAUSTARK (Eastern: Baker and Castle, mgrs.): Providence, R. I., 21-26, Boston, Mass., 28-April 2.  
 GRAUSTARK (Southern: Knoxville, Tenn., 22, Asheville, N. C., 23, Greenville, S. C., 24, Spartanburg 26, Columbia 26, Orangeburg 28, Marlinton 29, Florence 30, Wilmington, N. C., 31, Fayetteville April 1, Goldsboro 2.  
 GRAUSTARK (Central: Mansfield, O., 22, Wooster 23, New Philadelphia 24, Coshocton 25, Zanesville 26, Cambridge 28, Bellaire 29, Sistersville 30, Clarkburg 31, Weston April 1, Fairport 2.  
 GREAT DIVIDE, THE (Special: Henry Miller Co.): Chippewa Falls, Wis., 22, Rochester, Minn., 23, Waterloo, Ia., 24, Marshalltown 25, Lincoln, Neb., 26, York 28, Omaha 31-April 2.  
 GREET PLAYERS (Bee: Great, mgr.): New York city Feb. 21-April 2.  
 HACKETT, NORMAN (Julius Murry, mgr.): Cincinnati, O., 20-26, Cleveland 28-April 2.  
 HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Logan, U. S., 22, Ogden 24-26, Salt Lake City 28-31, Provo April 1, 2.  
 HARVEST MOON (Charles Frohman, mgr.): Boston, Mass., 20-April 2.  
 HEART OF ALASKA (Henry D. Carey, prop.): Minneapolis, Minn., 20-26.  
 HEIRESS, THE (N. L. Stern, mgr.): Adrian, Mich., 22, Findlay, O., 23, Defiance 24, Ila-bon 25, Lancaster 26, Tiffin 28, Bucyrus 29, Marion 30, Lorain 31.  
 HILLIARD, ROBERT (Fred Thompson, mgr.): Buffalo, N. Y., 21-26.  
 HITE, MABEL (Lieber and Co., mgrs.): Boston, Mass., 21-26.  
 HODGE, WILLIAM (Lieber and Co., mgrs.): Boston, Mass., Jan. 2—Indefinite.  
 HOLY CITY (Forrest D. Iham, mgr.): Calais, Me., 22, Eastport 23, St. John, N. B., 24.  
 HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill, mgrs.): Monmouth, Ill., 23, Canton 25, Clinton 24, Taylorville 25, Litchfield 26, Belleville 27, Duquoin 28, Benton 29, Robinson 31.  
 HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill, mgrs.): Seattle, Wash., 20-26, Tacoma 28, Ellensburg 29, Spokane 30, Missoula, Mont., 31, Anacosta April 1, Bozeman 2.  
 IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Youngstown, O., 21-23, Dayton 24-26, Knoxville, Tenn., 28-April 2.  
 IN WYOMING (H. E. Pierce, mgr.): Chicago, Ill., 20-26, Detroit, Mich., 28-April 2.  
 IRISH SENATOR (Jas. L. McCabe, mgr.): Sigourney, Mo., 22, Batavia 24, Washington 25, Columbus 26, Muscatine 27, Sherrard, Ill., 28, Alton 29, Bloomington 30, Bradford 31, Sheldahl April 1, Ottawa 2.  
 IRVING, LAWRENCE, AND MABEL HACK-NEY (The Shuberts, mgrs.): Brooklyn, N. Y., 21-26.  
 IS MATRIMONY A FAILURE? (David Belasco, mgr.): Boston, Mass., Feb. 28-March 28.  
 LACKAYE, WILTON (Lieber Co., mgrs.): Cleveland, O., 21-26.  
 LILY, THE (David Belasco, mgr.): New York city Dec. 23—Indefinite.  
 LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Ashland, Ore., 22, Medford 23, Eugene 24, Albany 25, Salem 26, Portland 27.  
 LULU'S HUSBANDS (The Shuberts, mgrs.): New Haven, Conn., 28.  
 MADAME X (Henry W. Savage, mgr.): New York city Feb. 2—Indefinite.  
 MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Grand Rapids, Mich., 27-30, Jackson 31, Battle Creek April 1, Kalamazoo 2.  
 MARY, LUTIA (Wm. A. Brady, mgr.): Chicago, Ill., 14-26.  
 MANNERING, MARY (The Shuberts, mgrs.): New York city Feb. 8—Indefinite.  
 MASON, JOHN (The Shuberts, mgrs.): Wash-ington, D. C., 21-26, New York city 28—Indefinite.  
 MEADOWBROOK FARM (W. F. Mann, prop.): Newton, Ga., 22, Cedarville 23, Home 24, Dayton 25, Athens, Tenn., 26, Coal Creek 28, Dayton 29, 30, Pittsburgh 30.  
 MELVILLE, ROSE (J. M. Sterling, mgr.): St. Louis, Mo., 20-26, Indianapolis, Ind., 28-April 2.  
 MISS PATSY (Henry W. Savage, mgr.): Chi-cago, Ill., Jan. 30-March 26, Madison, Wis., 28, Oshkosh 29, Fond du Lac 30, Milwaukee 31.  
 MRS. WIGGS OF THE CARRIAGE PATCH (Lieber and Co., mgrs.): St. Paul, Minn., 20-26.  
 MONTANA: Detroit, Mich., 30-36.  
 NETHERSOLE, OLGA (Wallace Monroe, mgr.): Cincinnati, O., 21-26, St. Louis, Mo., 28-April 2.  
 NORRIS, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill., March 26—Indefinite.  
 OLD CLOTHES MAN (Gillon and Bradfield, mgrs.): Peoria, Ill., 23, Big Springs 28, Abilene 29.  
 OLD HOMESTEAD (Frank Thompson, mgr.): Nashville, Tenn., 28-30, Memphis 31-April 2.  
 OLE OLSON (A. H. Westfall, mgr.): Dayton, O., 21-23, Akron 24-26.  
 OLLY, MARIETTA (The Shuberts, mgrs.): New York city March 23—Indefinite.  
 O'HARA, FISKE (A. McLean, mgr.): Toledo, O., 26-30, Springfield, Ill., 31-April 2.  
 PAIR OF COUNTRY KIDS (Eastern: C. Jay Smith, mgr.): Fowler, Ind., 22, Piper City, Wis., 23, Milford 24, Dwight 25, Streator 26, 27, Kankakee 28, Greenup 29, Paris 30, Carmi 31, Harrisburg April 1, Paducah, Ky., 2.  
 PATTON, W. B. (J. M. Stout, mgr.): St. Joe, Mo., 21-28, Trenton 29, Moberly 30, Carroll-ton 31.  
 PIERRE, OF THE PLAINS (A. H. Woods, mgr.): Rochester, N. Y., 21-26, Brooklyn, N. Y., 28-April 2.  
 POLLY OF THE CIRCUS (Fred Reichelt, mgr.): York, Neb., 22, Fremont 23, Columbus 24, Norfolk 26, Sioux City, Ia., 28, 27, Yank-ton, S. D., 29, Mitchell 30, Sioux Falls 30, Mason City, Ia., 31.  
 PRINCE CHAP (Fred R. Hoadley, mgr.): Guthrie, Okla., 22, Shawnee 23, McAlester 24, Muskogee 25, Tulsa 26, Nowata 28, Hot Springs, Ark., 29, Little Rock 30.  
 ROBERTS, FLORENCE (The Shuberts, mgrs.): San Francisco, Cal.—Indefinite.  
 ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4-April 9.  
 ROBSON, MAX (S. S. Siro, mgr.): Yakima, Wash., 22, Seattle 23, Aberdeen 27, Heli-quiam 28, Chehalis 29, Tacoma 30, 31, Victo-ria, B. C., April 1, Vancouver 2.  
 ROYAL SLAVE (George H. Bubb, mgr.): Farm-ington, Ia., 22, Bonaparte 23, Hedrick 24, North English 25, Williamsburg 26, Cedar Rapids 27, Mechanicsville 28, Center Point 29, Vinton 30, Traer 31.  
 SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Atlanta, Ga., 21-26, Chattanooga, Tenn., 28-April 2.  
 SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 8—Indefinite.  
 SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Des Moines, Ia., 21-23.  
 SERVANT IN THE HOUSE (Henry Miller, mgr.): Montreal, P. Q., 21-26.  
 SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill., Jan. 9—Indefinite.  
 SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—Indefinite.  
 SHEA, THOMAS E. (A. H. Woods, mgr.): Memphis, Tenn., 21-26, Birmingham, Ala., 28-April 2.  
 SKINNER, OTIS (Joseph Buckley, mgr.): Salt Lake, U., 21-23, Ogden 24, Los Angeles, Cal., 27-31.  
 SOTHERN, E. H. AND JULIA MARLOWE (The Shuberts, mgrs.): New York city 21-April 2.  
 SPOONER, CECIL (Charles E. Blaney Co., mgrs.): Indianapolis, Ind., 21-26.  
 SQUAW MAN (Lieber and Co., mgrs.): Detroit, Mich., 21-26, Syracuse, N. Y., 28-30, Roch-ester 31-April 2.  
 ST. ELMO (Vaughan Glaser, mgr.): Pater-son, N. J., 21-26.  
 ST. ELMO (John B. Price, mgr.): Philmont, N. Y., 22, Chatham 23, Ot. Barrington, Mass., 24.  
 STAHL, ROSE (Henry B. Harris, mgr.): Cleveland, O., 21-26, Cincinnati 28-April 2.  
 STARR, FRANCES (David Belasco, mgr.): Chi-cago, Ill., 14-April 2.  
 STRONGHEART (Wm. G. Tisdale, mgr.): Louisville, Ky., 20-26.  
 SUNNY SOUTH (J. C. Rockwell, mgr.): Ar-mada, Mich., 23, Mt. Clemens 23, Port Huron 26.  
 TALIAFERRO, MABEL (Frederic Thompson, St. Louis, Mo., 21-26, Chicago, Ill., 28—Indef-inite.  
 TEMPEST AND SUNSHINE (Central: W. F. Mann, prop.): Jamestown, Wis., 22, Harvard, Ill., 23, Monroe, Wis., 24, Freeport, Ill., 25, Ottawa 26, Peru 27, Dundee 28, Barrington 29.  
 TEMPEST AND SUNSHINE (Eastern: W. F. Mann, prop.): Gallatin, Ga., 22, Breckenridge 23, Brookfield 24, Meadville 25, Chillicothe 26, Green City 28, Novinger 29, Edina 30, Canton 31.  
 TEMPEST AND SUNSHINE (Southern: W. F. Mann, prop.): Lancaster, S. C., 22, Mon-ro, N. C., 23, Concord 24, Lexington 25, Graham 26, Mt. Airy 28, Albemarle 29, Statesville 30, Morgantown 31.  
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**TEMPERATURE** (Charles Frohman, mgr.): Detroit, Mich., 20-26, Washington, D. C., 28-30.  
**THIRD DEGREE** (Co. A: Henry B. Harris, mgr.): Brooklyn, N. Y., 21-26, Newark, N. J., 28-30.  
**THIRD DEGREE** (Co. B: Henry B. Harris, mgr.): Muskogee, Okla., 22, Viola 23, Wichita, Kan., 24, Hutchinson 25, Salina 30, Junction City 31, Concordia April 1, York, Neb., 2.  
**THIRD DEGREE** (Co. C: Henry B. Harris, mgr.): Norristown, Pa., 23, Pottstown 24, Reading 25, York 31, Harrisburg April 1, 2.  
**THREE WEEKS** Philadelphia, Pa., 21-24.  
**TRAVELING SALESMAN** (Co. A: Henry B. Harris, mgr.): Pittsburgh, Pa., 21-26, Washington 28, Uniontown 29, Conneville 30, Greensburg 31, Johnstown April 1, Altoona 2.  
**TRAVELING SALESMAN** (Co. B: Henry B. Harris, mgr.): Bartlesville, Okla., 23, Tulsa 24, Muskogee 30, So. McAlester 31, Oklahoma City April 1, 2.  
**TRAVELING SALESMAN** (Co. C: Henry B. Harris, mgr.): Jacksonville, Ind., 20, Paducah, Ky., 21, Cairo, Ill., 22, Centerville 30, Mattoon 31, Paris April 1, Champaign 2.  
**TURNING POINT**: New York city Feb. 28-March 26.  
**UNCLE JOSE PERKINS**: Wharton, Tex., April 1, Houston 2.  
**UNCLE TOM'S CABIN** (Al W. Martin's; Wm. Kibbie, mgr.): South Bend, Ind., 22, Leansport 23, La Fayette 24, Danville, Ill., 25, Jacksonville 26, St. Louis, Mo., 27-April 2.  
**VIRGINIAN, THE** (J. H. Palmer, mgr.): Anacostia, Mont., 22, Great Falls 23, Helena 24, Livingston 25, Billings 30.  
**WALKER, CHARLOTTE** (David Belasco, mgr.): New York city Jan. 20-Indefinite.  
**WALSH, BLANCHÉ** (A. H. Woods, mgr.): Denver, Colo., 21-27, Cheyenne, Wyo., 28, Lincoln, Neb., 29, Omaha 31.  
**WARFIELD, DAVID** (David Belasco, mgr.): Milwaukee, Wis., 21-26, Decatur, Ill., 28, Springfield 29, Peoria 30, Indianapolis, Ind., 31.  
**WARNER, H. B.** (Liebler and Co., mgrs.): New York city 21-Indefinite.  
**WASTE** (Frederick Thompson, mgr.): Philadelphia, Pa., 14-26.  
**WHERE THERE'S A WILL** (Maurice Campbell, mgr.): New York city Feb. 7-Indefinite.  
**WHITESIDE, WALKER** (Liebler and Co., mgrs.): St. Louis, Mo., 20-26.  
**WHITE SQUAW, THE** (Greenville, S. C., 22, Columbia 23, Orangeburg 24, Charleston 25, Savannah, Ga., 26, Jacksonville, Fla., 27, 28, Macon, Ga., 29, Anniston, Ala., 30, Gadsden 31, Birmingham April 1, 2.  
**WILLIAMS, BATTLE** (Charles Frohman, mgr.): New York city March 6-Indefinite.  
**WILSON, AL. H.** (Sidney R. Ellis, mgr.): Toledo, O., 20-26, Joliet, Ill., 27, Freeport 28, Jacksonville, Fla., 29, Madison 30, La Crosse 31, Red Wing, Minn., April 1, Stillwater 2.  
**WILSON, FRANCIS** (Charles Frohman, mgr.): New York city Dec. 27-Indefinite.  
**WYOMING GIRL** (Wm. E. Le Roy, mgr.): Princeton, Ky., 22, Marion 23, Sturgis 24, Moranfield 25, Earlington 26.

## STOCK COMPANIES.

**ACADEMY OF MUSIC** (Kilmt and Gamolo, mgrs.): Chicago, Ill., July 25-Indefinite.  
**ACME** (Joe A. St. Peter, mgr.): Everett, Wash.-Indefinite.  
**ALCAZAR** (Balsano and Mayer, mgrs.): San Francisco, Cal., Aug. 25-Indefinite.  
**ALHAMBRA STOCK**: Houston, Tex.-Indefinite.  
**ARVING-BENTON** (George B. Benton, mgr.): Memphis, Tenn., Dec. 25-Indefinite.  
**ATHON**: Portland, Ore.-Indefinite.  
**ATLANTIC THEATRE STOCK** (Acme Amusement Co., mgrs.): Lincoln, Neb.-Indefinite.  
**AVENUE THEATRE** (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23-Indefinite.  
**BAILEY, EDWIN**: El Paso, Tex., Jan. 34-April 10.  
**BARONNE** (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 5-Indefinite.  
**BAYON THEATRE** (C. H. Friedlander, mgr.): Baltimore, Wash., Dec. 6-Indefinite.  
**BEAUCON AND STONE** (Balsano and Stone, mgrs.): Los Angeles, Cal.-Indefinite.  
**BIJOU** (B. O. Herndon, mgr.): Savannah, Ga.-Indefinite.  
**BIJOU** (David B. Duffington, mgr.): Pawtucket, R. I., Nov. 3-Indefinite.  
**BIJOU THEATRE** (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18-Indefinite.  
**BISHOP'S PLAYERS** (H. W. Bishop, mgr.): Oakland, Cal.-Indefinite.  
**BLUNKALL STOCK**: Portland, Ore.-Indefinite.  
**BROADWAY STOCK**: Oakland, Cal.-Indefinite.  
**BUNGALOW STOCK**: Salt Lake City, U.-Indefinite.  
**BUNTING, EMMA**: Schenectady, N. Y., Jan. 10-Indefinite.  
**BURBANK** (Oliver Morosco, mgr.): Los Angeles, Cal.-Indefinite.  
**CALIFORNIA** (Walter Smith, mgr.): Sacramento, Cal.-Indefinite.  
**COLONIAL THEATRE** (J. M. Howell, mgr.): Columbus, O.-Indefinite.  
**CORNELL, HARRY** (O. N. Crawford, mgr.): Butte, Mont., Sept. 20-Indefinite.  
**CRAIG** (John Craig, mgr.): Boston, Mass., Aug. 30-Indefinite.  
**CRECHET** (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4-Indefinite.  
**CRITERION THEATRE** (Kilmt and Gamolo, mgrs.): Chicago, Ill., Dec. 19-Indefinite.  
**DAVIS** (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20-Indefinite.  
**FORBES**: Brooklyn, N. Y., Aug. 28-Indefinite.  
**FORNPAUGH** (George Fish, mgr.): Cincinnati, O.-Indefinite.  
**FRENCH**: Montreal, P. Q., Sept. 27-Indefinite.  
**FRIEND PLAYERS**: Milwaukee, Wis., Aug. 22-Indefinite.  
**FULTON** (J. B. Fulton, mgr.): Ft. Smith, Ark.-Indefinite.  
**GERMAN**: Milwaukee, Wis., Sept. 10-Indefinite.  
**GERMAN** (M. Welo, mgr.): St. Louis, Mo., Oct. 3-Indefinite.  
**GERMAN** (M. Schmidt, mgr.): Cincinnati, O.-Indefinite.  
**GERMAN THEATRE** (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 19-Indefinite.  
**GLASS, JOSEPH D.** (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19-Indefinite.  
**GRAND** (Rowe and Kelly, mgrs.): Winnipeg, Man.-Indefinite.  
**GREW** (William Grew, mgr.): St. Joseph, Mo., Dec. 9-Indefinite.  
**HALL'S ASSOCIATE PLAYERS** (E. J. Hall, mgr.): Grand Rapids, Mich., 10-Indefinite.  
**HALL'S ASSOCIATE PLAYERS** (Eugene J. Hall, mgr.): Wheeling, W. Va.-Indefinite.  
**HALL, DON C.**: Cincinnati, O., Feb. 7-April 2.  
**HARDCOURT COMEDY CO.** (Chas. H. Harris, mgr.): Aurora, N. Y.-Indefinite.  
**HIMMELSTEIN'S YANKEE DOODLE STOCK** (Geo. V. Haledau, mgr.): Superior, Wis.-Indefinite.

**HOLDEN** (H. M. Holden, mgr.): Cincinnati, O., Sept. 5-Indefinite.  
**HUNTINGTON, WRIGHT** (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26-Indefinite.  
**HUTCHINSON, LOUISE** (Jack Hutchinson, mgr.): Springfield, Mo.-Indefinite.  
**IMPERIAL PLAYERS**: St. Louis, Mo., Oct. 17-Indefinite.  
**INDIANA**: South Bend, Ind.-Indefinite.  
**IRVING PLACE** (Burkhardt and Stein, mgrs.): New York city Oct. 4-Indefinite.  
**KEITH** (James B. Moore, mgr.): Portland, Me., April 10-Indefinite.  
**LAWRENCE** (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5-Indefinite.  
**LYCEUM**: St. Joseph, Mo.-Indefinite.  
**LYRIC**: Lincoln, Neb.-Indefinite.  
**LYRIC, DEPT.**: Albany, N. Y.-Indefinite.  
**MACK-LEONE**: Salt Lake City, U.-Indefinite.  
**MANHATTAN** (G. Jack Parsons, mgr.): Delphos, O.-Indefinite.  
**MARTIN** (Geo. E. Cochrane, mgr.): Kansas City, Mo.-Indefinite.  
**MARVIN** (College Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30-Indefinite.  
**MOREY**: Waterloo, Ia., Dec. 25-Indefinite.  
**NATIONAL** (Paul Casanova, mgr.): Montreal, P. Q.-Indefinite.  
**NEALAND** (W. D. Nealand, mgr.): Cohoes, N. Y.-Indefinite.  
**NEW THEATRE** (Lee Shubert, mgr.): New York city Nov. 9-Indefinite.  
**NICKERSON**: Des Moines, Ia.-Indefinite.  
**NORTH BROTHERS** (A. S. Lewis, mgr.): El Paso, Tex.-Indefinite.  
**NORTH BROTHERS** (Sport North, mgr.): Topeka, Kan.-Indefinite.  
**OPERA HOUSE** (H. J. Anderson, mgr.): St. John, N. B., Jan. 5-Indefinite.  
**ORPHEUM** (Grant Laferly, mgr.): Philadelphia, Pa., Sept. 13-Indefinite.  
**PARK OPERA HOUSE** (John L. Gilson, mgr.): Erie, Pa., Jan. 5-Indefinite.  
**PAYTON** (H. S. Lawrence, mgr.): Toledo, O., Nov. 21-Indefinite.  
**PAYTON** (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 18-Indefinite.  
**PEOPLE'S THEATRE**: Chicago, Ill.-Indefinite.  
**PRESTON-BRICKENT**: Ft. Wayne, Ind., Dec. 28-Indefinite.  
**PRINCESS** (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1-Indefinite.  
**RUSSELL AND DREW** (B. E. French, mgr.): Seattle, Wash., Sept. 5-Indefinite.  
**SAVOY THEATRE**: Atlantic City, N. J.-Indefinite.  
**SHERMAN**: Des Moines, Ia.-Indefinite.  
**SHIRLEY JESSIE**: Spokane, Wash.-Indefinite.  
**SHUBERT**: Seattle, Wash.-Indefinite.  
**SNOW, MORTIMER**: Wilkes-Barre, Pa., Jan. 17-Indefinite.  
**TREADWELL-WHITNEY**: Lansing, Mich.-Indefinite.  
**TURNER STOCK** (George L. West, mgr.): Boise, Ida.-Indefinite.  
**VAN DYKE AND EATON** (F. Mack, mgr.): Des Moines, Ia.-Indefinite.  
**VICTORIA THEATRE**: Lafayette, Ind.-Indefinite.  
**WHITE DRAMATIC** (Chas. P. White, mgr.): Pittsburg, Kan., Jan. 23-Indefinite.  
**WILLIAMS AND STEVENS**: Mobile, Ala., March 7-Indefinite.  
**WOLFE** (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20-Indefinite.  
**WOODWARD** (O. D. Woodward, mgr.): Omaha, Neb.-Indefinite.  
**YANKEE DOODLE** (Himmelslein's): Superior, Wis., Nov. 23-Indefinite.  
**YIDDISH** (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29-Indefinite.

## TRAVELING STOCK COMPANIES.

**CHAUNCEY-KIFFER** (Fred Chauncey, mgr.): Walden, N. Y., 21-26, Middletown 28-April 2.  
**OUTRICK STOCK** (Wallace B. Outrick, mgr.): Piqua, O., April 1-Indefinite.  
**BLANKETT'S DRAMA** (Oliver Bickhardt, mgr.): Princeton, N. C., 21-23, Kelowna 24-26, Vernon 28-April 2.  
**HAYWARD, GRACIE**: Hannibal, Mo., 14-19, Quincy, Ill., 20-April 2.  
**HENDERSON STOCK** (C. J. and R. B. Henderson, mgrs.): St. Louis, Mo., 21-26.  
**HICKMAN-BERREY** (Harry S. Liben, mgr.): Paris, Ill., 21-26, Hannibal, Mo., 28-April 2.  
**HYDE'S THEATRE PARTY** (J. Bus. Smith, mgr.): Canton, O., 21-24.  
**JARRELL CO.** (Wm. Scholz, mgr.): Chicago, Ill., 21-24.  
**KEITH STOCK** (Gato S. Keith, mgr.): Jackson, Mich., 21-26, Pontiac 28-April 2.  
**KEYES STOCK** (S. Willard, mgr.): Elmira, N. Y., 21-26.  
**LA FORTÉ, MAR. STOCK** (Joe McEnroe, mgr.): Shelbyville, Ind., 21-26, Muncie 28-April 2.  
**LATIMORE-LIGHT STOCK** (Western): Belleville 20-26, Alton 28-April 2.  
**LONG, FRANK E.** (Frank E. Long, mgr.): Channah, Neb., 21-26, Olliette, Wyo., 21-April 2.  
**MCDONALD STOCK** (G. W. McDonald, mgr.): Lisle, Ill., 17-19, Winton 20-26.  
**MAHER, PHIL** (Lewie E. Smith, mgr.): London, Ont., 14-19, St. Catharines 21-26.  
**MANHATTAN STOCK** (G. W. Russell, mgr.): Albion, Mich., 14-19, Coldwater 21-26, Sandusky, O., 28-April 2.  
**MARKS, TOM STOCK** (Tom Marks, mgr.): Kalamazoo, Mich., 14-19.  
**MAXWELL-HALL STOCK** (Jefferson Hall, mgr.): Muscatine, Ia., 21-27, Waterloo 28-April 2.  
**ORPHEUM STOCK**: Crawfordville, Ind., 21-26, Peru 28-April 2.  
**SEE, WILLIAM** (Lee McClellan, mgr.): Berthoud, N. D., 21-26.  
**SIGHTS STOCK** (J. W. Sights, mgr.): Minot, N. D., 21-26.  
**STRONG, ELWIN** (Jas. A. McGee, mgr.): La Crosse, Wis., 21-26.  
**WARD COMEDY** (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 28-March 26.  
**WINNINGER BROS. STOCK** (Frank Winninger, mgr.): Beardstown, Ill., 21-26, Canton 28-April 2.

## OPERA AND MUSICAL COMEDY.

**ABORN OPERA** (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 4-Indefinite.  
**ALASKAN, THE** (William Cullen, mgr.): Chicago, Cal., 22.  
**AMERICAN IDEA** (Cohan and Harris, mgrs.): Lancaster, Pa., 22, York 23, Reading 24, Allentown 25, Easton 26.  
**ARCADIANS, THE** (Charles Frohman, mgr.): New York city Jan. 17-Indefinite.

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**BLACK PATTI** (H. Voelkel, mgr.): Baltimore, Md., 21-26, Philadelphia, Pa., 28-April 2.  
**BOSTON GRAND OPERA** (Henry Russell, mgr.): Boston, Mass., Feb. 7-March 28.  
**BRIGHT EYES** (J. M. Gaites, mgr.): New York city Feb. 26-Indefinite.  
**BUNTER BROWN** (Western: E. H. Fitzhugh, mgr.): Richmond, Ky., 22, Paris 23, Frankfurt 24, Osnabrück 25, Hildesheim 26, Evansville 27, Vincennes 28, Mt. Vernon 29, Mt. Carmel 30, Mt. Vernon 31, Belleville April 1, East St. Louis 2.  
**BUNTER BROWN** (Eastern: E. A. Denman, mgr.): St. Louis, Ind., 22, New Castle 23, Anderson 24, Cincinnati 25, Hamilton, O., 26, Middletown 27, Richmond, Ind., 28, Union City 29, Muncie 30, Marion 31, Logansport April 1, Lafayette 2.  
**CABLE RICHARD** (Carle-Marks Co., mgrs.): Erie, Pa., 22, Ashabula, O., 23, Sandusky 24, Findlay 25, Logansport, Ind., 26.  
**CAT AND THE FIDDLE** (Charles A. Sellen, mgr.): Portsmouth, O., 22, Mt. Sterling, Ky., 23, Winchester 24, Richmond 25, Lexington 26, Shelbyville 27, Owensboro 28, Mopkinsville 30, Manchester 31, Henderson April 1, Evansville, Ind., 2.  
**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): New York city Sept. 18-Indefinite.  
**COLE AND JOHNSON** (A. H. Wilbur, mgr.): Philadelphia, Pa., 21-26, Indefinite.  
**CHARLES MORRIS STROCK** (Charles L. Crane, mgr.): Buffalo, N. Y., Feb. 6-Indefinite.  
**DICK WHITTINGTON** (The Shuberts, mgrs.): Cincinnati, O., 28-April 2.  
**DOLLAR PRINCESS** (Charles Frohman, mgr.): New York city Sept. 6-Indefinite.  
**DONALD L. BAILEY** (Law Fields, mgr.): Philadelphia, Pa., Feb. 28-Indefinite.  
**EIGHT BELLS** (Byrnes Bros., mgrs.): Buffalo, N. Y., 21-26.  
**FIGHTING PRINCESS** (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31-Indefinite.  
**FOLLIES OF THE FUTURE** (Pierces Siegfried, mgr.): Pittsburgh, Pa., 21-26.  
**FOUR FIVE MINUTES FROM BROADWAY** (Cohan and Harris, mgrs.): Charleston, S. C., 21, Augusta, Ga., 22, Columbia 24, Charlotte, N. C., 25, Raleigh 26.  
**FOY, MODIE** (The Shuberts, mgrs.): New York city 28-April 2.  
**FRANCON OPERA** (The Shuberts, mgrs.): Pittsburgh, Pa., 20-26, Washington, D. C., 28-April 2.  
**GRACE, ADELINE** (Klaw and Erlanger, mgrs.): Chicago, Ill., 20-April 9.  
**GIRL AT THE HELM** (H. H. Frasse, mgr.): Piqua, O., 22, Bellefontaine 23, Van Wert 24, St. Marys 25, Anderson 26, Hamilton 27-31.  
**GIRL IN THE TAXI** (A. H. Woods, mgr.): Chicago, Ill., Indefinite.  
**GIRL QUESTION** (Western: David Bernstein, mgr.): Gall, Ont., 22, Barrie 23, Lindsay 24, Peterboro 25, Orillia 26, Sudbury 28, North Bay 29, Newfrew 30, Ottawa 31, Brockville April 1, Kingston 2.  
**GIRL THAT ALL THE CANDY** (B. M. Garfield, mgr.): Kenmare, N. D., 22, Bowbells 23, Watervan, Sask., 24, Weyburn 25, Millstone 26, Moose Jaw 28, Regina 29, 30, Indian Head 31, Weyburn April 1, Wapella 2.  
**GOLDEN GIRL** (Mort H. Singer, mgr.): Philadelphia, Pa., Feb. 28-Indefinite.  
**GOLDEN GIRL** (Mort H. Singer, mgr.): Minneapolis, Minn., 20-26.  
**GRAND OPERA** (Oscar Hammerstein, mgr.): New York city Nov. 1-Indefinite.  
**GRAND OPERA** (Metropolitan Opera Co., mgrs.): New York city Nov. 1-Indefinite.  
**HARTMAN, PERHIS** (Los Angeles, Cal., Oct. 17-Indefinite.  
**HOPPER DE WOLF** (D. V. Arthur, mgr.): Philadelphia, Pa., 21-26.  
**IN PANAMA** (Al. Rich Co., mgrs.): Montreal, P. Q., 21-26.  
**JANIE ELAIE** (Chas. B. Dillingham, mgr.): St. Louis, Mo., 20-26.  
**JULY BACHELORS** (Law Fields, mgr.): New York city Jan. 6-Indefinite.  
**KING JOHN** (John Cort, mgr.): New Orleans, La., 20-26, Mobile, Ala., 21, Selma 29, Montgomery 30, Birmingham 31, Atlanta, Ga., April 1-Indefinite.  
**KUHN AND DILL** (San Francisco, Cal., Oct. 4-Indefinite.  
**LITTLE JOHNNY JONES** (H. A. Morrison, mgr.): Waco, Tex., 22, Marlin 23, Temple 24, Taylor 25, Austin 26, San Antonio 27, 28, Victoria 29, San City 30, Houston 31, Galveston April 1, Beaumont 2.  
**LITTLE NEMO** (Klaw and Erlanger, mgrs.): New York city 21-26.  
**LOVE CURE** (Henry W. Savage, mgr.): Springfield, O., 23, Columbus 24, 26, Ft. Wayne, Ind., 25, 26, Ann Arbor 28, Kalamazoo 29, Grand Rapids 30, Detroit 31.  
**MCVADEN'S FLATS** (Hartson and Wiswell, mgrs.): Camden, N. J., 21-23, Paterson 24-26, Worcester, Mass., 28-April 2.  
**MADAME THORADOU** (Hartson and Wiswell, mgrs.): Hartford, Conn., 26.  
**MAHATTA OPERA CO.** (Robt. Kane, mgr.): New York city, 21-April 2, Asheville, N. C., 28-April 2.  
**MA'S NEW HUSBAND** (Harry Scott, mgr.): Sterling, Ill., 22, Carthage 23, La Harpe 24, Hannibal, Mo., 26, Petersburg, Ill., 26, Gibson City 30, Knoxville 31, Piper City April 1, Fairbury 2.  
**MERRY WIDOW** (Eastern: Henry W. Savage, mgr.): Toronto, Ont., 21-26, London 28, Hamilton 29, 30, Kingston 31.  
**MERRY WIDOW** (Western: Henry W. Savage, mgr.): Brooklyn, N. Y., 21-26, Stockton 25, 26, Oakland 27-31.  
**MIDNIGHT SONG** (Law Fields, mgr.): Boston, Mass., Feb. 26-28.  
**MISS HOLLY MAY** (Byrnes Chandler, mgr.): Brooklyn, N. Y., 21-26.  
**MISS NOBODY FROM STARLAND** (Mort H. Singer, mgr.): Chicago, Ill., Jan. 18-Indefinite.  
**MONTGOMERY AND STONE** (Charles B. Dillingham, mgr.): New York city Jan. 10-Indefinite.  
**MOTON GIRL** (Philadelphia, Pa., 28-April 2.  
**MOORE, VICTOR** (Cohan and Harris, mgrs.): Washington, D. C., 20-26, Brooklyn, N. Y., 28-April 2.  
**NEW WEDS AND THEIR BABY** (The Geo. Flett, mgr.): Chicago, Ill., 20-April 2.  
**POWERFUL AND COHEN MUSICAL COMEDY** (I. Kent Cohen, mgr.): Stretcher, Ill., 21-April 10.  
**PRIMA DONNA** (The Charles B. Dillingham, mgr.): Pittsburgh, Pa., 21-26.  
**PRINCE OF TONIGHT** (Ed H. Salter, mgr.): Dallas, Tex., 21-23, Waco 24, Galveston 25, Houston 27, San Antonio 29-31.  
**QUEEN OF THE MOULIN ROUGE** (Boston, Conn., 14-26, Rochester, N. Y., 28-30, Buffalo 31-April 2.  
**RED MILL** (San Francisco, Cal., 20-26, Chico 28.  
**RING BLANCHE** (Law Fields, mgr.): New York city Feb. 10-Indefinite.  
**SHRIMP DAYS** (Rial and Havlin, Inc., mgrs.): Chicago, Ill., 21-26, Milwaukee, Wis., 27-April 3.  
**STONEY, GEORGE** (Al. Herman, mgr.): Washington, D. C., 21-26, Norfolk, Va., 28-April 2.  
**STIVEN TERRY** (Nashville, Tenn., 21-27, Atlanta, Ga., 28-April 2.

**SMART SET** (Hartson and Wiswell, mgrs.): Cleveland, O., 21-26, Philadelphia, Pa., 28-April 2.  
**STUBBORN CINDERELLA** (Mort H. Singer's): Portland, Ore., 20-26.  
**SUNNY SIDE OF BROADWAY** (Boyle Woolfolk's): Grand Rapids, Mich., 21-26.  
**SUPERBA** (Edw. Warner, mgr.): Toronto, Ont., 21-26, Montreal, P. Q., 28-April 2.  
**TEAL, RAYMOND, MUSICAL COMEDY**: Wichita, Kas., Indefinite.  
**THEY LOVED A LASSIE** (H. C. Whitney, mgr.): Chicago, Ill., Oct. 21-Indefinite.  
**THREE TWINS** (Joseph M. Gaites, mgr.): Vicksburg, Miss., 22, Jackson 23, Meridian 24, Hattiesburg 25, Gulfport 26, New Orleans, La., 27-April 2.  
**THREE TWINS** (Joe M. Gaites, mgr.): Brooklyn, N. Y., 21-26, Philadelphia, Pa., 28-April 2.  
**TIME, THE PLACE AND THE GIRL** (Eastern: H. H. Frasse, prop.): Tuscaloosa, Ala., 22, Selma 23, Montgomery 24, Pensacola, Fla., 25, Greenville 26, New Orleans, La., 27-April 2.  
**TIME, THE PLACE AND THE GIRL** (Western: H. H. Frasse, prop.): Stratford, Ont., 22, Guelph 23, Brantford 24, London 25, St. Thomas 26, Michigan City 27-31.  
**TOP O' THE WORLD** (Kansas City, Mo., 20-26.  
**TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH** (The Shuberts, mgrs.): New York city Sept. 4-Indefinite.  
**VAN STUDDIFORD, GRACE** (Harry C. Middleton, mgr.): St. Paul, Minn., 20-26, Minneapolis 27-April 2.  
**WINE, WOMAN AND SONG** (M. M. Thelie, mgr.): Fresno, Cal., 21-23, Stockton 23, 24, Sacramento 25, 26, Chico 30.  
**WIZARD OF WISLAND** (Eastern: Harry Scott, mgr.): Sandusky, O., 22, Tiffin 23, Piquette 24, Bowling Green 25, Findlay 26, Kanton 27, Waukegan 28, St. Marys 30, Yankin Prince (Cohan and Harris, mgrs.): Philadelphia, Pa., 21-26.  
**MINSTRELS.**  
**DUMONT'S** (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10-Indefinite.  
**FIELD'S** (Al. G. Field, mgr.): Wichita, Kan., 23, Hutchinson 24, Garden City 24, La Junta, Colo., 25, Colorado Springs 26, Denver 27-April 2.  
**RICHARDS AND PRINGLE'S** (Athens, Ga., 22, Gainesville 23, Atlanta 24, Montgomery, Ala., 25, Selma 26, Birmingham 27, Decatur 28, Pensacola, Fla., 29, Gallatin 31.  
**VOGEL'S MINSTRELS** (John W. Vogel, mgr.): Frankfort, Ind., 23, Attica 24, La Fayette 25, 26.  
**BURLESQUE.**  
**AMERICAN** (Teddy Simonds, mgr.): St. Paul, Minn., 21-26, St. Joe, Mo., 31-April 2.  
**AVENUE GIRLS** (Joe Oulita, mgr.): Louisville, Ky., 21-26, Cincinnati, O., 28-April 2.  
**BEHMAN SHOW** (Jack Slager, mgr.): Philadelphia, Pa., 21-26, Newark, N. J., 28-April 2.  
**BIG REVIEW** (Henry F. Dixon, mgr.): Paterson, N. J., 17-19, New York city 21-26, Brooklyn, N. Y., 28-April 2.  
**BOHEMIANS** (Al. Lubin, mgr.): Philadelphia, Pa., 21-26, Wilkes-Barre 28-30, Scranton 31-April 2.  
**BON TONS** (Weber and Rush, mgrs.): New York city 21-26, Brooklyn, N. Y., 28-April 2.  
**BOWERY** (E. M. Rosenthal, mgr.): Albany, N. Y., 21-23, Schenectady 24-26, New York city 28-April 2.  
**BROADWAY GAIRTY GIRLS** (Louis J. Oberwath, mgr.): Troy, N. Y., 21-23, Albany 24-26, Montreal, P. Q., 28-April 2.  
**CENTURY GIRLS** (John Morahan, mgr.): Indianapolis, Ind., 21-26, Louisville, Ky., 28-April 2.  
**CHERRY BLOSSOMS** (Maurice Jacobs, mgr.): Philadelphia, Pa., 21-26, Scranton 28-30, Cherry-Barre 31-April 2.  
**COLLEGE GIRLS** (Hotel Amusement Co., mgrs.): New York city 21-26, Providence, R. I., 28-April 2.  
**COLUMBIA BURLESQUERS** (J. Herbert Mack, mgr.): Providence, R. I., 21-26, Boston, Mass., 28-April 2.  
**COZY CORNER GIRLS** (Sam Robinson, mgr.): Boston, Mass., 14-26, Troy, N. Y., 28-30, Albany 31-April 2.  
**CRACKERJACKS** (Harry Leon, mgr.): Brooklyn, N. Y., 21-April 2.  
**DAINY DUCHERS** (Weber and Rush, mgrs.): Boston, Mass., 21-26, New York city 28-April 2.  
**DREAMLANDS** (Ivy Groda, mgr.): Cleveland, O., 28-April 2.  
**DUCKLINGS** (Frank Calder, mgr.): Philadelphia, Pa., 28-April 2.  
**EMPIRE** (Joe Burns, mgr.): Milwaukee, Wis., 21-26, Minneapolis, Minn., 28-April 2.  
**FADS AND FOLLIES** (Charles R. Arnold, mgr.): Baltimore, Md., 21-26, Washington, D. C., 28-April 2.  
**FASHION PLATES** (Harry Montague, mgr.): Chicago, Ill., 21-26, Milwaukee, Wis., 28-April 2.  
**FAY FOSTER** (John Grievon, mgr.): Baltimore, Md., 21-26, Philadelphia, Pa., 28-April 2.  
**FOLLIES OF THE DAY** (Barney Gerard, mgr.): Kansas City, Mo., 21-26, St. Louis 28-April 2.  
**FOLLIES OF NEW YORK AND PARIS** (Joe Hartig, mgr.): Detroit, Mich., 21-26, Chicago, Ill., 28-April 2.  
**FROLICHOME LAMBS** (T. E. Black, mgr.): Cincinnati, O., 21-26, Pittsburgh, Pa., 28-April 2.  
**GAIRTY GIRLS** (Pat White, mgr.): Albany, N. Y., 21-23, Troy 24-26, Jersey City, N. J., 28-30, Paterson 31-April 2.  
**GAY MASQUERADES** (Harry Hill, mgr.): Springfield, Mass., 21-23, Holyoke 24-26, New York city 28-April 2.  
**GINGER GIRLS** (Hurtig and Seamon, mgrs.): Chicago, Ill., 21-26, Cincinnati, O., 28-April 2.  
**GIRLS FROM HAPPYLAND** (Lou Hartig, mgr.): Kansas City, Mo., 21-26, Omaha, Neb., 28-April 2.  
**GOLDEN CHOOK** (Jacobs and Jorman, mgrs.): New York city 21-26, Philadelphia, Pa., 28-April 2.  
**HARTSON** (Harry Hartson, mgr.): Minneapolis, Minn., 21-26, Milwaukee, Wis., 28-April 2.  
**IMPERIALS** (Wm. Williams, mgr.): Minneapolis, Minn., 21-26, St. Paul 28-April 2.  
**IRWIN'S BIG SHOW** (Wheeling, W. Va., 21-23, Columbus, O., 24-26, Toledo 28-April 2.  
**JARDIN OF FAIR GIRLS** (Clarence Burdick, mgr.): Chicago, Ill., 21-26.  
**JEREMY LILIAN** (Wm. B. Clark, mgr.): Pittsburgh, Pa., 21-26, Buffalo, N. Y., 28-April 2.  
**JOLLY GIRLS** (Richard Parton, mgr.): Boston, Mass., 21-April 2.  
**KENTUCKY BELLES** (Robert Gordon, mgr.): St. Joseph, Mo., 24-26, Kansas City 28-April 2.  
**KNICKERBOCKERS** (Louis Rohls, mgr.): Toronto, Ont., 21-26, Rochester, N. Y., 28-April 2.  
**LADY BUCCANERS** (Harry Strauss, mgr.):

Detroit, Mich., 21-26, Chicago, Ill., 28-April 2.  
**LID LIFTERS** (H. S. Woodhull, mgr.): Philadelphia, Pa., 21-26, Baltimore, Md., 28-April 2.  
**LYRIC STROCK BURLESQUE** (Ed H. Franks, mgr.): Seattle, Wash., Indefinite.  
**MAJESTIC** (Fred Irwin, mgr.): Toledo, O., 21-26, Detroit, Mich., 28-April 2.  
**MARATHON GIRLS** (Phil Sheridan, mgr.): Chicago, Ill., 21-April 2.  
**MARDI GRAS REVUE** (Andy Lewis, mgr.): Newark, N. J., 21-26, Hoboken 28-April 2.  
**MERRY MAIDENS** (Harry Hedges, mgr.): St. Louis, Mo., 21-26, Indianapolis, Ind., 28-April 2.  
**MERRY WHIRL** (Louis Epstein, mgr.): Cleveland, O., 21-26, Columbus 28-30, Wheeling, W. Va., 31-April 2.  
**MISS NEW YORK, JR.** (Ed Neumann, mgr.): Jersey City, N. J., 21-23, Paterson 24-26, New York city 28-April 2.  
**MORNING NOON AND NIGHT** (Walter Hammer, mgr.): Scranton, Pa., 21-23, Wilkes-Barre 24-26, Paterson, N. J., 28-30, Jersey City 31-April 2.  
**MOULIN ROUGE** (Chas. Edwards, mgr.): Paterson, N. J., 21-23, Jersey City 24-26, Boston, Mass., 28-April 2.  
**PARISIAN WIDOWS** (Weber and Rush, mgrs.): Milwaukee, Wis., 21-26, Chicago, Ill., 28-April 2.  
**QUEENS OF THE JARDIN DE PARIS** (Clarence O. 21-26, Louisville, Ky., 28-April 2.  
**REVEALING BEAUTY SHOW** (Al. Kaves, mgr.): Rochester, N. Y., 21-26, Schenectady 28-30, Albany 31-April 2.  
**RENT-BARTLEY** (George Leavitt, mgr.): St. Louis, Mo., 21-26, Kansas City 28-April 2.  
**RIANO HOURS** (Dave Kraus, mgr.): Columbus, O., 21-26, Wheeling, W. Va., 24-26, Pittsburgh, Pa., 28-April 2.  
**RICH AND HARTON'S** (Chas. Barton, mgr.): Boston, Mass., 21-26, Springfield 28-30, Holyoke 31-April 2.  
**ROBINSON GUSON GIRLS** (Chas. Robinson, mgr.): Omaha, Neb., 21-26, Minneapolis, Minn., 28-April 2.  
**ROSE HILL** (Ries and Barton, mgrs.): New York city 21-26, Philadelphia, Pa., 28-April 2.  
**ROSE SYDNEY** (W. A. Campbell, mgr.): Hoboken, N. J., 21-26, New York city 28-April 2.  
**RUNAWAY GIRLS** (Peter H. Clark, mgr.): Schenectady, N. Y., 21-23, Albany 24-26, Boston, Mass., 28-April 2.  
**SAM DEVER** (Louis Starke, mgr.): Brooklyn, N. Y., 21-April 2.  
**SAM SCHENCK** (Morris Weinstein, mgr.): Brooklyn, N. Y., 14-26, New York city 28-April 2.  
**SAM T. JACK'S** (Will Boehm, mgr.): Pittsburgh, Pa., 21-26, Washington, D. C., 28-April 2.  
**SERENADERS** (James Weedon, mgr.): Louisville, Ky., 21-26, St. Louis, Mo., 28-April 2.  
**STAR AND GARTER** (Al. Nathan, mgr.): Chicago, Ill., 14-26, Cleveland, O., 28-April 2.  
**STAR SHOW GIRLS** (John T. Baker, mgr.): Toronto, Ont., 21-26, Buffalo, N. Y., 28-April 2.  
**TOWN LILIES** (W. N. Drew, mgr.): Wilkes-Barre, Pa., 21-26, Scranton 24-26, Albany, N. Y., 28-April 2.  
**TOWN TALK** (Barney Gerard, mgr.): Brooklyn, N. Y., 14-26, New York city 28-April 2.  
**TROADERS** (C. H. Waldron, mgr.): Buffalo, N. Y., 21-26, Toronto, Ont., 28-April 2.  
**UPPER** (Chas. Donohue, mgr.): Buffalo, N. Y., 21-26, Detroit, Mich., 28-April 2.  
**VANITY FAIR** (Harry Hill, mgr.): New York city 21-26, Albany, N. Y., 28-30, Schenectady 31-April 2.  
**WASHINGTON SOCIETY GIRLS** (La Watson, mgr.): Montreal, P. Q., 21-26, Toronto, Ont., 28-April 2.  
**WATSON'S BURLESQUERS** (W. H. Watson, mgr.): Newark, N. J., 21-26.  
**WINE, WOMAN AND SONG** (Alex. Gorman, mgr.): Washington, D. C., 21-26, Baltimore, Md., 28-April 2.  
**YANKIN PRINCE** (Cohan and Harris, mgrs.): New York city 21-26, Newark, N. J., 28-April 2.  
**BANDS.**  
**CREATORE AND HIS BAND** (New York city 27, Brooklyn, N. Y., 28, 29, Winsted, Conn., New Haven 30, Middletown 31, Webster, Mass., April 1, New Bedford 2.  
**ELLYN ITALIAN BAND** (Cumberland, Md., 28, Connelville, Pa., 29, Greensburg 30, Butler 31, Beaver Falls April 1, Salem, O., 2.  
**MISCELLANEOUS.**  
**CARRERO, TERESA** (Detroit, Mich., 27.  
**DUNCAN, HYPNOTIST** (L. C. Zedano, mgr.): Sidney, O., 21-26, Chillicothe 28-April 2.  
**FISCHER'S EXPOSITION ORCHESTRA** (C. L. Fischer, mgr.): Hillsdale, Mich., 22, Joliet, Ill., 28-April 2.  
**HOLMES, HURTON** (Daniel Frohman, mgr.): New York city Jan. 9-Indefinite.  
**LITCHFIELD, NEIL, TRIO** (Midland, Ont., 22, Grand, Pa., 24, Ochranton 25, Leechburg 28, Lioner 29, Belleville 30, Milltown 31, Mechanicsville April 1, Liverpool 2.  
**POWERS' HYPNOTIC SHOW** (Frank J. Powers, mgr.): Sault Ste. Marie, Mich., 21-26, Ishpeming 28-April 2.  
**RAYMOND, GREAT** (Maurice F. Raymond, mgr.): London, Eng., Indefinite.  
**SMITH** (Albert F. Smith, mgr.): Batavia, Ia., 21-23, Carthage 24-26.  
**THURSTON, HOWARD** (Dudley McAdow, mgr.): Pittsburgh, Pa., 21-26, Buffalo, N. Y., 28-April 2.

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